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AN UN-REPRINTED CRITICISM OF MACREADY BY CHAS. DICKENS.

BY C. VAN NOORDEN.

The recent re-issue of "The Diaries of Macready" but now in their fullest extent brings to the memory the recollection of the tragedian's friendship with Dickens, and I think the criticism given below—one of the few Dickens ever wrote—may be of interest to both lovers of the drama and Dickensians; it has never before been republished.

In the "Miscellaneous Papers of Charles Dickens" were given for the first time the master's contributions to the "Examiner," &c.; together with his writings for "Household Words," then first identified by the pay-book of that journal. This book had then just turned up in the possession of Mr. R. C. Lehmann, nephew of H. W. Wills, Dickens's assistant- (and later joint-) editor of "Household Words."

In the introduction to the "Miscellaneous Papers," the editor, Mr. B. W. Matz, says: "Both he [Mr. F. G. Kitton] and Mr. Shepherd—[former researchers]—were unable to trace the following articles, the MSS. of which are in the Forster Collection in the Victoria and Albert Museum: (1) London Crime; (2) Judicial Special Reading; (3) Edinborough Apprentice Schools; (4) Macready as King Lear.

"We have, however, been more successful, and these articles now appear in chronological order with the rest. The title of the first of these was altered in the pages of the 'Examiner' to 'Ignorance and Crime,' and the fourth appeared under the heading of 'Restoration of Shakespeare's Lear to the Stage.'"

On a recent visit to the Forster Collection, with a view to collecting material for a new annotated "Life of Dickens," I was struck with the fact that there seemed to be discrepancies between the MS. and the last-named article on Macready as printed in the "Miscellaneous Papers," and on looking into the matter it is evident that there has been great negligence somewhere. The notice of February 2, 1838, printed in Matz's volume antedates by over five years Dickens' first authenticated criticism in the "Examiner," nor is there, as Mr. Matz asserts, the MS. of it in the Forster Collection. The MS. in Dickens' handwriting in the Forster Collection is of Macready's performance in 1849; and, as I have before pointed out, has never previously been reprinted, while it finds no place in the "Miscellaneous Papers" edited by B. W. Matz.

An attempt may be made to mitigate this by pointing out that there are references to the earlier criticism in this later article, but we have no proof whatever that Dickens wrote that earlier one, and there were also intervening performances of "Lear" by Macready, while the reference might easily have been interpolated by the editor of the "Examiner"; the fault is one of sheer carelessness, which would have been discovered on the slightest comparison with the original MS.

To set the matter right, I have copied the article as printed in the "Examiner" for Oct. 27, 1849

"The 'Examiner,' Oct. 27, 1849.
"THE THEATRICAL EXAMINER.
"HAYMARKET THEATRE.

"Mr. Macready appeared on Wednesday evening in 'King Lear.' The house was crowded in every part before the rising of the curtain, and he was received with deafening enthusiasm. The emotions awakened in the audience by his magnificent performance, and often demonstrated during its progress, did not exhaust their spirits. At the close of the tragedy they rose in a mass to greet him with a burst of applause that made the building ring.

"Of the many great impersonations with which Mr. Macready is associated, and which he is now, unhappily for dramatic art in England, presenting for the last time, perhaps his 'Lear' is the finest. The deep and subtle consideration he has given to the whole noble play is visible in all he says and does. From his rash renunciation of the gentle daughter who can only love him and be silent, to his falling dead beside her, unbound from the rack of this tough world, a more affecting, truthful, and awful picture never, surely, was presented on the stage.

"'The greatness of "Lear,"' writes Charles Lamb, 'is not in corporal dimension, but in intellectual; the explosions of his passion are terrible as a volcano; they are storms, turning up and disclosing to the bottom that sea, his mind, with all its vast riches. It is his mind which is laid bare. This case of flesh and blood seems too insignificant to be thought on, even as he himself neglects it. On the stage we see nothing but corporal infirmities and weakness, the impotence of rage.'

"Not so in the performance of Wednesday night. It was the mind of Lear on which we looked. The heart, soul, and brain of the ruin'd piece of nature, in all the stages of its ruining, were bare before us. What Lamb writes of the character might have been written of this representation of it, and been a faithful description.

"To say of such a performance that this or that point is most observable in it for its excellence is hardly to do justice to a piece of art so complete and beautiful. The tenderness, the rage, the madness, the remorse, and the sorrow, all come of one another, and are linked together in one chain. Only of such tenderness could come such rage; of both combined such madness; of such a strife of passions and affections, the pathetic cry—

"'Do not laugh at me:
For as I am a man, I think this lady
To be my child Cordelia';

of such a recognition and its sequel, such a broken heart.

"Some years have elapsed since we first noticed Miss Horton's acting of the Fool restored to the play, as one of its most affecting and necessary features, under Mr. Macready's management, at Covent Garden.

"It has lost nothing in the interval. It would be difficult indeed to praise so exquisite and delicate an assumption too highly.

"Miss Reynolds appeared as Cordelia for the first time, and was not (except in her appearance) very effective. Mr. Stuart played Kent, and, but for fully justifying his banishment by his very uproarious demeanour towards his Sovereign, played it well. Mr. Wallack was a highly meritorious Edgar. We have never seen the part so well played. His manner of delivering the description of Dover Cliff—watching his blind father the while, and not looking as if he really saw the scene he describes, as it is the manner of most Edgars to do—was particularly sensible and good. Mr. Howe played with great spirit, and Mrs. Warner was most wickedly beautiful in Goneril.

"The play was carefully and well presented, and its effect upon the audience hardly to be conceived from this brief description."

At the recent performance of the Academy of Dramatic Art at the Playhouse, certificates of honour were awarded to Miss Joan Bennett, Miss Esme Church, Mr. George W. Dewhurst, Miss Stella Du Port, Miss Silvia Fausset-Baker, Miss Iris Foss, Mr. Alexander D. Glascodine, Miss Helen Mr. Green, Miss Jean Gregor, Miss Joan Head, Miss Muriel Mackay, Miss Fay Metcalfe, Miss Mignon O'Doherty, Miss Beryl Paul, Miss Winifred Rose, Mr. Alexander Sarner, and Miss Sybil M. Westmacott; and to Miss Rachel E. Ferguson and Miss Arlette Revenna for dancing.

A Copy of "The Era" will be forwarded to any address in the United Kingdom for six stamps.

MINOR CHARACTERS IN SHAKESPEARE.

BY "THE PLAYBOY."

AUDREY.

In these papers, written from the actor's point of view, I do not propose travelling old ground. Certain facts in connection with Shakespeare's minor characters must be patent on the slightest study, and to elaborate on the ignorance and ugliness of the goatherd Audrey would be but a waste of time and space. True, I have seen her played as a winsome country wench; but that was mere conceited obstinacy, refusal to acknowledge a fact that must clearly have been realised. So, in the main, I will leave the apparent to the honesty of the performer, and rather endeavour to point out a few of the more subtle traits, to throw out a few suggestions that may possibly be of assistance to the histrion. Comparing the shortness of the part of Audrey with its renown, actresses might well "stagger in the attempt" to make a sufficient effect upon their audiences; indeed, again and again they do stagger into an absurd exaggeration. For Audrey only delivers twenty-three lines—less than a hundred and fifty words. But in nearly all Shakespeare's parts the best effect will be produced by strictly legitimate means, and to this rule Audrey is no exception.

An excellent point I have never seen made by any Audrey, and one which might be introduced quite legitimately, struck me only the other day. Why not portray her as a rustic always on the verge of somnolescence? If you examine the text carefully you will see that it almost demands this. I will not swear that Shakespeare saw Audrey as a sleepy chawbacon; but this at least is certain, that in his mind's eye he always beheld her as essentially slow in action, for Touchstone has always to jerk her into action. Three scenes see her exit, and on each occasion the fool has to exhort her to depart. The first time it is "Come, sweet Audrey." The second time it is "Trip, Audrey! trip, Audrey!—I attend, I attend." The third time it is "Come, Audrey!" The insistence on this point in each example leads us to suspect that Audrey had to be awakened from some kind of day dream before she could be induced to move. Shakespeare would scarcely have made Touchstone utter that "I attend, I attend," if he had not had some thought in connection with it at the back of his mind. And I do not see how it can be better explained. Again, Touchstone rejoiced in contradictions (his affair with Audrey is the consummation of his contradictions in "As You Like It"), and assuredly he urged Audrey to "trip . . . . trip" because a movement so light and nimble was ludicrously out of harmony with her nature. But there is still further evidence. On his original entry with her Touchstone's first words are "Come apace, good Audrey," plainly indicating the fact that Audrey was not coming apace and needed stirring; while in the final scene before the Duke, when Touchstone embarks upon his disquisition on lying, he suddenly breaks off to admonish: "Bear your body more seeming, Audrey." Surely a very plausible explanation of this may be found in the conjecture that Audrey was once again dropping into sleep, a discourtesy intolerable in the presence of nobility.

Audrey was desperately anxious to get a husband, but she was essentially honest. She had tried William, and certainly she would have hooked him had not metal more attractive come along in the shape of cap and bells. There is nothing in the text to indicate of the *affaire* William that there was "anything in it." Plainly, it amounted to nothing more than a stile and a giggle. Touchstone, it is true, accuses her. "There is a youth here in the forest," he says, "lays claim to you." "He hath no interest in me in the world," Audrey indignantly returns. Audrey was not clever enough to dissemble consistently; and the honesty of her nature, always peeping out, cannot be mistaken for pretence. The actress should bear these passages in mind. "I would the gods had made thee poetical," says Touchstone. "I do not know what poetical is," replies Audrey. "Is it honest in deed and word? Is it a true thing?" That is the first thought that strikes her. "The truest poetry is the most feigning," says Touchstone, forestalling Bentham's rooted dislike to poetry because it was "misrepresentation"! "Do you wish, then, that the gods had made me poetical?" asks Audrey blankly. "Yes, for you swear you are honest, and if you were a poet I might have some hope you feigned," says Touchstone. "Would you not have me honest?" The idea is incredible to her. "Not unless you were ugly," answers the fool. "Well, I am not fair, and therefore I pray the gods make me honest!" "To cast away honesty on an ugly slut," he remarks, "is like putting good meat into an unclean dish." "I am not a slut," retorts Audrey indignantly, "though I thank the gods I am ugly!" A pious prayer! Later she says: "I hope it is no dishonest desire to be a woman of the world"—that is, a married woman. Now Touchstone was not honest. He wanted to be married by a hedge-priest because it would be an excellent excuse for leaving his wife afterwards; and the comparison between his own dishonesty of purpose and Audrey's honesty surely formed another delightful contrast in the knave's eyes. From this point of view, it amused him to pretend that there was something in the affair between Aubrey and William. But certainly he did not really believe it. "By my troth," he says in an aside, just before William's entry, "we that have good wits have much to answer for; we shall be flouting, we cannot hold"—that is, we must have our joke, we cannot resist it. I have seen Audrey played as though she actually were a dishonest slut; but the careful actress will now, I hope, avoid this easy pitfall.

I have mentioned that Audrey was desperately anxious to get a husband. There was Touchstone. There is her complaint, after the postponement of the marriage, that the hedge priest "was good enough, for all the old gentleman's saying." There is her reply to Touchstone's declaration that to-morrow they will be married: "I do desire it with all my heart; and I hope it is no dishonest desire to be a woman of the world." After Touchstone has once met her he never appears upon the stage without her accompaniment. She means to stick! And it is worth the actress's notice that, as she finds Touchstone postponing the marriage, a doubt and discontent gradually settles upon her. In her first scene she is quite happy and, for her, talks freely. Then Jaques intervenes, in order to stop what he knows would be an irregular contract performed by Sir Oliver Martext. In her second scene she talks far less, and then it is to grumble. Evidently, before her entrance, she has been remonstrating with Touchstone (who has no intention of marrying her), for his first prevaricating words are: "We shall find a time, Audrey; patience, gentle Audrey." In her third scene she has only one speech. The marriage is always to be to-morrow. "To-morrow is the joyful day, Audrey," says Touchstone, as he comes on with her; "to-morrow will we be married." And in her last scene, though a hundred and sixty-four lines are spoken while she is on the stage, she does not herself utter a word. In the end, I am quite sure, Touchstone does not marry her at all. He has had "a toy in hand," he has broken it, and the game is over.

On Saturday the performance of the Imperial Russian Ballet at the Cheltenham Opera House was witnessed by King Manoel, who was staying at Croome Court.

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A curious old-time association was the Provincial Theatrical Fund. An excellent institution under this name is now established (in 1828) at the Harp Tavern, Little Russell-street, Covent Garden, for the purpose of assisting theatrical persons to join their engagements, such fund to be supported by voluntary contributions and subscriptions. It was settled that all theatrical persons wishing to become subscribers, should pay the sum of 5s. the first year, and 2s. 6d. yearly afterwards; such subscriptions to be paid three months prior to the subscriber being entitled to assistance from the fund, such assistance to be considered as a loan, and to be repaid within the space of twelve months, by instalments, at the convenience of the party, in default of which repayment, to be erased from the books. That a committee of thirteen be appointed by the subscribers, a quorum of whom shall alone have the power of disposing of the funds, and that five at least of said committee shall constitute a quorum. That all monies be placed in the hands of the treasurer, who shall only be justified in paying away any sum on orders signed by the quorum of the committee, and countersigned by the secretary, and that all members of the committee are authorised to receive donations and subscriptions on giving a receipt.

LONDON AND PROVINCIAL THEATRICALS

(FROM OUR OWN CORRESPONDENTS).

ABBREVIATIONS: In order to effect a saving in space the following abbreviations are used in these columns: P. (Proprietor); P. & M. (Proprietor and Manager); M. D. (Managing Director); L. & M. (Lessee and Manager); M. (Manager); G. M. (General Manager); A. M. (Acting Manager); Asst. M. (Assistant Manager); R. M. (Resident Manager); B. M. (Business Manager); T. M. (Touring Manager); Mus. D. (Musical Director); Mus. C. (Musical Conductor); S. (Secretary); S. & T. (Secretary and Treasurer).

LONDON.

ADELPHI THEATRE. — Sole P., Messrs. A. and S. Gatti.—This week (closed Thursday, Friday, and Saturday): Mr. Geo. Edwardes' new production, "The Dancing Mistress," musical play by J. T. Tanner. Lyrics by Adrian Ross and Percy Greenbank. Music by Lionel Monckton. The company includes: Mr. James Blakeley, Mr. F. Pope Stamper, Mr. J. D. Williams, Mr. G. Carlyon, Mr. Ivan Berlyn, Mr. Joseph Coyne, Miss Gracie Leigh, Mlle. M. Caumont, Miss Elsie Spain, Miss Agnes Thomas, Miss Maud Cressall, Mlle. Gina Palerme, and Miss Gertie Millar. Next matinée, Saturday, March 29, at 2.

ALDWYCH.—P., Sir Joseph Beecham; G. M., Mr. A. M. Loader.—This week (every evening at 9): Sir Joseph Beecham presents a new comedy in three acts, "Her Side of the House," by Lechmere Worrall and Attó Hall. Cast includes: Mr. Godfrey Tearle, Mr. Spencer Trevor, Mr. Harold Deacon, Mr. Philip Anthony, Mr. Alfred Toosé, Miss Dulce Wroughton, Miss Helen Ferrers, Miss Manora Thew, Miss Joy Chatwyn, Miss Jane Cooper, Miss Helen Green. Preceded at 8.15 by "The Broken String." Matinée, Saturday, at 2.30.

APOLLO THEATRE.—Sole P., Mr. Henry Lowenfeld; Sole L. & M., Mr. Tom B. Davis.—This week: "General John Regan," by George A. Birmingham. The company includes: Mr. Charles Hawtrey, Mr. Leonard Boyne, Mr. Franc Stoney, Mr. W. G. Fay, Mr. Henry Wenman, Mr. J. R. Tozer, Mr. S. Grenville Darling, Mr. Patrick Quill, Mr. Bernard Crosby, Mr. Edmund Gurney, Mr. A. Vane Tempest, Miss Gladys Ffolliot, Miss Dorothy O'Neill, and Miss Cathleen Nesbitt. Preceded by "A Little Fowl Play." Matinées, Wednesday and Saturday, at 2.45.

BARNARD'S THEATRE ROYAL, WOOLWICH. M., Mr. George Hamilton. — This week (twice nightly): O. Silverstone's company in "The Nihilist." Cast includes: O. Silverstone, E. L. Harding, H. C. Rutland, Hickman Beckett, Ted Mooney, Geoffrey Chater, C. Humphreys, Little Olive Yorke, Miss Grainger, Miss Mary Douglas Miss Jessica Ford. T. M., Mr. O. Silverstone.

BRITANNIA, N.—M., Mr. Morton Powell.—This week (twice nightly, except Good Friday): G. Carlton Wallace's company in "A Thief in the Night." Cast includes: Mr. R. Watson, Mr. Ellis Leigh, Mr. Naylor Grimson, Mr. Hugh Wallace, Mr. Francis James, Mr. Johnny Leoni, Mr. Algie Spalding, Mr. Henry Stanton, Mr. Arthur Moran, Mr. Bert Hedger, Mr. Philip Crossley, Miss Irene Chalmers, Miss Elizabeth Watkins, Miss Josephine Colona, Miss Hettie Graham, Miss Rene Mowbray, Miss May Byron. Next week: "The Christian."

BRIXTON THEATRE.—L. & M., Mr. Fredk. Melville; A. M., Mr Newman Maurice.—This week (Good Friday excepted): Mr. Morton Powell's company in "Two Little Vagabonds." Cast includes: Mr. Victor Rea, Mr. Frank Fordham, Mr. Guy Routh, Mr. H. Hesslegrave, Mr. Leonard Marshall, Mr. Harry Leamer, Mr. Percy Strange, Mr. Francis Amptill, Mr. Timothy Blake, Mr. Johnnie Powell, Mr. Williams, Mr. George Garside, Miss Ethel Kay, Miss Mona Hall, Miss Kate Perowne, Miss Carrie Nino, Miss Dora Diehl, Miss Eva Lumley, and Miss Rossi St. John. Matinée, Saturday, at 2.20. B. M., Mr. Guy Routh. Next week: Mr. Fred Maxwell's company in "Lord Harkaway."

BROADWAY THEATRE, NEW CROSS, S.E.—L., Moss' Empires, Ltd.—This week (nightly at 7.45): "White as a Lily." Matinée, Wednesday, 2.30.

COMEDY.—Every evening at 9: Mr. Arthur Chudleigh presents "Lady Noggs." The company includes: Mr. Lyston Lyle, Mr. E. Evan Thomas, Mr. Ashton Pearce, Mr. Lewis Fielder, Mr. Kenneth Kent, Mr. Arthur Grenville, Mr. Reyner Barton, Mr. Edgar B. Payne, Miss Mary Glynne, Mrs. Saba Raleigh, Miss Mary Mackenzie, Miss Hettie Cavendish, Miss May Warley. Miss Margaret Chute. Preceded by "Pride of Regiment." Matinées, Wednesday and Saturday, at 2.30.

CORONET THEATRE, W.—This week (nightly at 8; matinées, Wednesday and Saturday, at 2.30): Mr. Brandon Thomas's company in "Charley's Aunt."

CRITERION. — L. & M., Sir Charles Wyndham and Miss Mary Moore.—Every night, at 9, Eva Moore and H. V. Esmond present "Eliza Comes to Stay," by H. V. Esmond. Preceded by Stacey Aumonier. The company includes: H. V. Esmond, Eric Lewis, Eva Moore, Carlotta Addison. Matinées, Wednesday and Saturday, at 2.30. Special matinée, Easter Monday.

CRYSTAL PALACE THEATRE.—Licensee, Mr. G. O. Starr; B. M., Mr. J. E. Sharpe.—This week (closed till Saturday, at 7.45): Annual gala night. The following artistes will appear: Miss Venie Clements, Mr. Alfred Passmore, Mr. Herbert Godfrey, Messrs. Wheeler and Berkeley, Miss Lucie Caine, Miss Kitty O'Neill, Miss Doris Lee, Miss Vera De Witt, Miss Molly Wynne, the Four Débutantes, Miss Dorrit Maclaren, Miss Maud Hamilton, Miss Euphan Maclaren, Miss Muriel Evelyn, Mr. Teddy Carlton and Miss Dorothy Rosslyn, in their famous comedy duo, introducing "the Gaby Glide." The following artistes have kindly consented to appear (other engagements permitting): Miss Doris Melrose, Mr. E. Harvey White, Mr. Harry Davis, Miss Luna Ashley, Mr. Paddy Dupres, Mr. Harry Gribben, the Sisters Gardiner, Mr. Herbert St. John and Miss Lily Gullick, Miss Dorothy Schofield and a piano, Mr. Johnnie Schofield, jun., and Miss Florence Hersee.

DALSTON.—L. & M. Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King.—This week (once nightly, except Good Friday, and matinées, Thursday and Saturday, 2.30): Mr. Alexander Kenard presents the Yiddish National Grand Opera Company, including: Mr. Arnold Altschul, Mr. Joseph Winogradoff, Mr. Alfredo Alfredi, Mr. Louis Weinstein, Mr. Benjamin Bastazki, Mr. Nathan Schachnoff, Mr. Lazarus Blind, Miss Anna Filipoff, Miss Bertha Fisher, Miss Gina Sani. On Monday, "Rigoletto"; Tuesday, "Faust"; Wednesday, "Barber of Seville"; Thursday matinée, "Rigoletto"; Thursday evening, "King Ahaz"; Saturday matinée, "Faust"; Saturday evening, "Barber of Seville." Next week: "The Glad Eye."

DALY'S.—This week: Closed. Reopen on Monday, 24th: Mr. George Edwardes' production, "Gipsy Love," musical play. English libretto by Basil Hood. Lyrics by Adrian Ross. Music by Franz Lehar. Company includes: Mr. Robert Michaelis, Mr. Harry Dearth, Mr. Webster Millar, Mr. Lauri de Frece, Mr. Fred Kaye, Mr. W. H. Berry, Miss Sari Petrass, Miss Rosina Filippi, Miss Mabel Russell, Miss Madeline Seymour, Miss Kate Welch. Matinée, Saturday, 2.

DRURY LANE THEATRE ROYAL. — M. D., Mr. Arthur Collins.—Saturday, March 22: Forbes-Robertson's Farewell Season (with Gertrude Elliott): "Hamlet." Saturday evening, March 22, 25, 27, April 2 and 4, at 8; "Passing of Third Floor Back," with "Sacrament of Judas," Easter Monday, March 24, 26, 28, 29, April 1. The company will include: Mr. Walter Ringham, Mr. J. Forbes-Robertson, Mr. S. A. Cookson, Mr. J. H. Barnes, Mr. Alex. Scott-Gatty, Mr. Percy Rhodes, Mr. Grendon Bentley, Mr. Montague Rutherfurd, Mr. Eric Moss, Mr. George Hayes, Mr. Robert Atkins, Mr. Richard Andean, Mr. E. Adney, Mr. Eric Ross, Mr. J. H. Ryley, Mr. S. T. Pearce, Miss Adeline Bourne, Miss Olive Richardson, and Miss Gertrude Elliott.

GARRICK THEATRE. — L., Messrs. Arthur Bourchier and Herbert Sleath. — Thursday, at 8: Mr. Arthur Bourchier presents: "The Greatest Wish." Cast includes: Mr. Arthur Bourchier, Mr. Farren Soutar, Mr. Thomas Sidney, Mr. Frank J. Arlton, Mr. W. S. Hartford, Mr. Archibald Maclean, Mr. Clifford Heatherley, Mr. E. Percival Clark, Mr. W. Hubert, Miss Henrietta Watson, Miss Barbara Gott, Miss Beatrice May, Miss Isabel Jeans, Miss Aimee de Burgh, Miss Maud Milton, Miss Nina Bentley, Miss Agnes Thornton, Miss Florence Piggot, Miss Edith King, and Miss Joyce Ruby. Special matinée, Easter Monday.

HAMMERSMITH, LYRIC OPERA HOUSE.—Sole P. & M., Mr. Wentworth Croke; A. M., Mr. P. Howard Sturgess.—This week (once nightly, Good Friday excepted, and Wednesday matinée, at 2.30): Dan McCaw and Chas. W. Dockwray present "The Middleman." Cast includes: Henry Coleman, George Foreman, Norman Wall, May St. George, Mary Bartrick, Olive Duncan, Margaret Penson, Dolores Fitzgerald, Vere Baker, Charles W. Dockwray, Julian Cross, Hubert Barwell, Douglas G. Murray, Percy Russell, William Hutchings, Keith Gunn, Reginal Dainton, Leslie Nutter. T. M., Mr. Dan McCaw. Next week: "A Woman Without a Soul."

HIS MAJESTY'S THEATRE.—P., Sir Herbert Beerbohm Tree.—Next week (March 24): "The Happy Island," by J. B. Fagan. Cast will include: Sir Herbert Tree, Mr. Norman McKinnel Mr. Eric Maturin, Mr. Nigel Playfair, Mr. Arthur Wood, Mr. A. Scott Craven, Mr. Henry Scott, Mr. A. E. George, Mr. Francis Chamier, Mr. J. Fisher White, Mr. E. O. Smythson, Mr. Henry Morrell, Mr. Stanley Howlitt, Mr. Reginald Grasdorff, Mr. Roy Byford, Mr. Ben Field, Mr. John Redford, Mr. George Laundy, Miss Phyllis Neilson-Terry, Miss Alice Phillips, Miss Patricia Hanne, Miss Margot Brigden, Miss Grace Forder, and Miss Marjorie Patterson.

HOLLOWAY EMPIRE THEATRE.—L. & M., Mr. Andrew Melville.—This week (once nightly, Good Friday excepted, and Thursday matinée, 2.30): Barlowe Borland presents Cunning in "From Portland to Liberty." Cast includes: Cunning, Mr. Arthur Wingrave, Mr. Almyr Vane, Mr. Walter Hamilton, Mr. Arthur Byron, Mr. Frank Ayrton, Mr. George Benson, Mr. Charles Enwright, Mr. Edward Wynter, Mr. Fred Miller, Mr. Frank Mackay, Mr. Howard Veale, Mr. Sydney Humphreys, Mr. Bertran Dixon, Mr. W. H. de Vere, Mr. Paul Atherton, Mr. Robt. Hinsdale, Mr. George Best, Mr. Vincent Dunn, Miss Dorothy Richardson, Miss Ida Thompson, Miss Florence Lovell.

KENNINGTON THEATRE. — This week: Every evening at 8 (Good Friday excepted): "The Apple of Eden." Matinée, Thursday, 2.

KING'S, W.—This week: "Two Little Sailor Boys." Matinée, Thursday, 2.30. Next week: "The Importance of being Earnest."

LYCEUM.—Every evening, at 7.45: Messrs. Walter and Frederick Melville present "Nell Gwynne, the King's Favourite." The company includes: Mr. Lauderdale Maitland, Mr. H. Wilmot Jackson, Mr. Fred Ingram, Mr. George Milton, Mr. F. Willing, Mr. Sam Livesey, Mr. Frank Harvey, Mr. Hal Charlton, Mr. W. T. Smith, Mr. Richard Bode, Miss Maud Elliott, Miss Janet Alexander, Miss Olive Eltone, Miss Kitty Ricimer, Miss Marie Housley, Mr. Fred Morgan, Miss Polly Marsh, Miss Florence Carr, Mr. C. F. Collings, Mr. Austen Milroy, Mr. Fred Elsworthy, Mr. Charles Wingate, Mr. Percy Baverstock, Mr. Raymond Wood, Mr. J. T. Macmillan, Miss Titteli-Brune. Matinées, Wednesday and Saturday, 2.30.

LYRIC THEATRE.—L. & M., Mr. William Greet; Sole D., Mr. Philip Michael Faraday.—Every evening: Mr. P. M. Faraday presents "The Girl in the Taxi," musical play by Frederick Fenn and Arthur Wimperis. Music by Jean Gilbert. Company includes: Mr. Arthur Playfair, Miss Amy Augarde, Miss Margaret Paton, Mr. Robert Averell, Mr. Louis Goodrich, Miss Violet Graham, Mr. Alec Fraser, Mr. C. H. Workman, Miss Yvonne Arnaud, Miss Cicely Stuckey, Mr. Frederick Volpé, and Mr. George Carroll. Matinées, every Wednesday and Saturday, 2.30.

MARLBOROUGH.—This week, nightly at 7.45: "The Importance of Being Earnest." Matinée, Thursday, 2.30.

NEW THEATRE.—P., Sir Charles Wyndham and Miss Mary Moore.—Mr. Allan Aynesworth's season.—Every evening at 8.40: "Bought and Paid For." Cast includes: Mr. Allan Aynesworth, Mr. Frank Craven, Mr. Giro Kim, Miss Alexandra Carlisle, Miss Alice Crawford, Miss Sonia Boucard. Matinées, Wednesday and Saturday, 2.30.

PLAYHOUSE.—This week, every evening at 9: "The Headmaster," comedy, by Wilfred T. Coleby and Edward Knoblauch. The company includes: Mr. Cyril Maude, Miss Margery Maude, Miss Kathleen Jones, Mr. Edward Combermere, Mr. J. Harwood, Mr. Charles Bibby, Miss Frances Ivor, Mr. Arthur Curtis, Mr. Jack Hobbs, Mr. Eric Rae, and Mr. Kendrick Huxham. Preceded at 8.20 by "In Haarlem There Dwelt——," at Dutch idyll, with music by Dora Bright. Matinées, Wednesday and Saturday, at 2.30.

PRINCE OF WALES' THEATRE. — L. & M., Mr. Frank Curzon.—This week, at 8.45 each evening: Miss Marie Tempest presents a new comedy entitled "The Handful," by William Gordon Edwards. Cast includes: W. Graham Browne, C. J. France, Staff Macdonald, Miss Margaret Bruhling, Mr. John Astley, Horton Cooper, G. C. Browne, George Bellamy, Miss Evelyn Beaumont, Miss Marie Tempest. Matinées, Wednesday and Saturday, 2.45.

PRINCES.—On Saturday, March 22, at 7.45 (special matinée, Easter Monday, at 2.30): "Romeo and Juliet." Cast will include: Mr. Harcourt Williams, Mr. Gordon Bailey, Mr. Philip Hewland, Mr. Henry Philips, Mr. Alfred Brydone, Mr. Vincent Lorraine, Mr. Asheton Tonge, Miss Blanche Stanley, and Miss Lilian Hallows. Matinées, Wednesday and Saturday, 2.30.

QUEEN'S.—This week: "Get-Rich-Quick Wallingford," farcical comedy by George M. Cohan. Adapted from the stories by George Randolph Chester. The company includes: Mr. Hale Hamilton, Mr. Julian Royce, Mr. Herbert Vyvyan, Mr. Cecil Cameron, Mr. Laurence Caird, Mr. J. R. Cranford, Mr. Frank Collins, Mr. Eldrett Gulson, Mr. Douglas Gordon, Mr. R. A. Brandon, Mr. Forrester Harvey, Mr. Robert Ayrton, M. C. Denier Warren, Mr. Frank Stanmore, Mr. Bryan G. Powley, Miss Madge Fabian, Miss Mary Brough, Miss Elsie Wood, Miss May Leslie Stuart, Miss Simeta Marsden, and Miss Rita Carr. Matinées, Wednesday and Saturday, at 2.15.

ROYAL ARTILLERY THEATRE, WOOLWICH.—M. D., Mr. Jules Richeux.—This week (except Good Friday, once nightly): South Coast Repertory Co. present: On Monday, Tuesday, Wednesday, and Wednesday matinée, "Sweet and Twenty"; on Thursday and Saturday, "His Excellency the Governor." The company includes: Alick Chumley, P. Hunt-Lewis, Frank Hughes, Claude Carnforth, Miss Mollie Malim, Miss Betty Sabine, A. Russell-Davis, R. M. Dalzell, Forrest Vallance, A. Northcote, Miss Evelyn Shelley, Miss Violet Boddy. Next week "The Quaker Girl."

ROYALTY.—This week: Messrs. J. Vedrenne and Dennis Eadie present "Milestones," by Messrs. Arnold Bennett and Edward Knoblauch. The cast includes: Mr. Dennis Eadie, Mr. Hubert Harben, Mr. Stanley Logan, Mr. Lionel Atwill, Mr. Owen Nares, Mr. Reginald Malcolm, Mr. Lemmon Warde, Miss Haidee Wright, Miss Mary Jerrold, Miss Evelyn Weeden, and Miss Gladys Cooper. Matinées, Thursday and Saturday, 2.30.

SHAFTESBURY.—Nightly at 8.15: Mr. Robt. Courtneidge's production "Oh! Oh! Delphine!!" The company includes: Mr. Courtice Pounds, Mr. Coningsby Brierley, Mr. Charles Chambier, Mr. Harry Welchman, Miss Winifred Roma, Miss Gwenyth Hughes, Miss Marjorie Compton, Miss Mollie Hanbury, Miss Connie Luttrell, Miss Marjorie Villis, Mr. Walter Passmore, Miss Iris Hoey, Miss Winifred Delvante, Miss Dorothy Jardon, Mr. Fred Lewis, Miss Nan Stuart, Miss Cissie Debenham, Mr. Fred Evison, Mr. Reginald Owen, and Miss Violet Gould. Matinées, Wednesday and Saturday, at 2.15.

SHAKESPEARE THEATRE, CLAPHAM JUNCTION.—This week (twice nightly, matinée, Wednesday, 2.30): "The Streets of London."

ST. JAMES'S.—Sole L. & M., Sir George Alexander.—Every evening (except Thursday, Friday, and Saturday) at 8.40: A new play, "Open Windows," by A. E. W. Mason. Cast includes: George Alexander, Irene Vanbrugh, Sydney Valentine, A. E. Benedict, E. Vivian Reynolds, Rosalie Toller, Reginald Malcolm, May Whitty. Matinée, Wednesday, 2.30.

STRAND.—Next Monday (March 24): Mr. Louis Meyer will present "The Woman in the Case." The cast will include: Miss Violet Vanbrugh, Miss Nora Lancaster, Miss Mary Griffiths, Miss Gwenda Drew, Miss Rita Jonson, Mr. William F. Grant, Mr. Herbert Sleath, Mr. E. Dagnall, Mr. J. Parish Robertson, Mr. Martin Henry, Mr. Arthur Bell, and Mr. Lambert Plummer. Preceded by "The Morning Post."

STRATFORD BOROUGH THEATRE.—P., Mrs. C. Ellis Fredericks; G. M., Mr. Fred Fredericks.—This week (once nightly, and Wednesday matinée, 2.30): Mr. George Dance's company in "Drake." Cast includes: Felix Pitt, Fletcher Lightfoot, A. E. Allen, Robert Willis, King Fordham, Ernest Griffin, Trevor Sylvain, Maurice Lewis, Edward Fane, Thomas Clark, Rupert Rolfe, Leslie James, Frank A. Petley, James Nelson, Thomas Owen, William Hall, James Cooper, William Hill, Stephen Hope, P. L. Julian, Cyril Galloway, Taylor Vinson, Harry Courtin, G. H. Kersley, Theo Agar, Walter Hunt, Murdock Stimpson, Ethel Hodgkins, Shirley Grey, Scott Waston, Gladys Gaunt, Constance Pellisier. Next week: "Freedom."

STRATFORD THEATRE ROYAL.—P., Mrs. C. Ellis Fredericks; G. M., Mr. Fred Fredericks.—This week (once nightly, and Monday matinée, 2.30): Dottridge, Longden, and Liell present "Kit Carson." Cast includes: Mr. Alec Alexander, Mr. Chas. H. Longden, Mr. Edward Vivian, Mr. Henry Deane, Mr. Victor Knight, Mr. Bernard Liell, Mr. W. Leighton, Mr. Bert Hacking, Mr. Stanley Wilton, Miss Jeannie Weston, Miss Cathleen Cavanagh, Miss Marie Longden, Miss Georgette Thierry. T. M., Mr. Bernard Liell. Next week: "His Indian Wife."

VAUDEVILLE THEATRE, STRAND.—Every evening, at 8.40, Hilda Trevelyan and Edmund Gwenn present "The Schoolmistress," by Arthur Pinero. The company includes: Mr. Dion Boucicault, Mr. Edmund Gwenn, Mr. Ronald Squire, Master C. Saint-Eve, Mr. Stafford Hilliard, Mr. Walter Westwood, Mr. Archie McCaig, Mr. Douglas Munro, Mr. Oliver G. Johnston, Mies Winifred Emery, Miss Gwynne Herbert, Miss Muriel Martin Harvey, Miss Nell Carter, Miss Crissy Bell, Miss Hilda Trevelyan, Miss Lilian Mason. Preceded at 8.15 by "A Penny Bunch." Matinées, Wednesday and Saturday, 2.30.

WIMBLEDON THEATRE.—This week (nightly at 7.45, except Good Friday): "Uncle Tom's Cabin." Matinées, Thursday and Saturday, 2.30.

ALHAMBRA.—G. D., Messrs. A. Charlot and M. V. Leveaux.—Every evening at 8 (doors, 7.45): "Kill that Fly!" new edition of the Stop-press Revue, by George Grossmith. Company includes: J. F. McArdle, Rene Koval, Hugh E. Wright, Clyde Cooke, A. Austin, Muriel Hudson, Rena Parker, Kitty Mason, Marjorie Maxwell, Mamie Buck, Mlle. Damia. Preceded by Six Rag-time Pics; La Petite Sousa; Della Rosa and Marcello; Gwen Gladwyn; and pictures. Matinée, Saturdays, at 2.30.

BEDFORD PALACE.—R. M., Mr. Geo. A. Higgs; G. M., Mr. Harry Day.—This week (twice nightly): Miss Mary Mayfren and Mr. Geo. Pickett present "The Big Joss," including Geo. Pickett, Lawrence Osborne, A. Gordon-Laws, Jack Vyvian, and Violet Campbell; Mr. Percy Davison presents "Jewel of the East"; Nat Lewis, comedian; Will Austa, comedian and dancer; Walker and Lake; Little Kelly, presented by Barney Armstrong; Brothers Ford, singers and dancers; White and Grey, in comedy and colour scena; the Rogerson Trio: Kathleen Carey, vocalist; Flora Cromer, contralto entertainer; pictures. Monday to Thursday: Rag-time song competition.

BRIXTON EMPRESS.—This week (twice nightly): Eight Rose Girls, singers and dancers; Jack Pleasants, comedian; Rosie Ray; Les Frasettis; Foot-gers, entertainer; Elsie Kerry; Fred Camplin; Lievin and Pantzer, gymnasts; Martin Roland, in "What Every Woman Ought to Know"; and pictures.

CHELSEA PALACE.—M., Mr. J. Norman Berlin.—This week (twice nightly, Good Friday excepted): George Barrett, supported by Miss Betty Rutherford and company, in "Two Flats"; Les Inconnus; Frank H. Fox, comedian; F. V. St. Clair, singer; Fitz-Allen, comedian; Will Gane and Alice Waldie, entertainers; Marie Brayman, vocalist; Mona Vivian, vocalist and dancer; Huley and Bent, comedy artistes; James Willard; the Dayton Family, in "The Rendezvous"; pictures.

CHISWICK EMPIRE.—This week (twice nightly, except Good Friday): Alfred Lester and Co.; the Great Roland; Harry Weldon; Kitty Colyer; etc. Matinées at 2.30, Tuesday excepted.

COLISEUM.—M. D., Mr. Oswald Stoll.—Twice daily (Good Friday excepted): Mr. G. P. Huntley, Mr. Harry Grattan, and Miss Eva Kelly, in "Curios"; last week of Miss Violet Vanbrugh and company in Act III. of "The Woman in the Case," by arrangement with Mr. Louis Meyer; Miss Nancy Price and company in "The Borstal Boy," by Hamilton Fyfe; Rinaldo, violinist; the McLeans, in whirlwind dances; James A. Watts, comedian; Helena Frederick, soprano; Alberta Flahey, violinist, vocalist, and pianist; Haley's Juveniles; the Five Petleys; Carlisle and Wellmon; and pictures. Evening concert, Good Friday, at 7 o'clock.

COLLINS'S MUSIC HALL, ISLINGTON GREEN.—This week (twice nightly, Good Friday excepted): The Louis Brocades, in vocal and instrumental scena; Ernest O'Neil presents Sandow, the performing pony; Jane Ayr, entertainer; Katie Butler, comedienne; Albert Christian, baritone; Four Heidelbergs, in musical act; St. Helier and Dorothy; Karie Cohen, vocalist; Tom Seymour and company in "A Girl in Every Port"; Kenna Bros.; pictures.

EAST HAM PALACE.—This week (twice nightly): Alexandre and Hughes, comedians; Jack Lane, Yorkshire rustic; Rose Hayes; Lawrence Barclay; Lloyd and Lane; Nino and Nina; George Ross; May Henderson, dusky queen; Alf. Woods and company, in "The Saint and the Sinner"; and pictures.

EDMONTON EMPIRE.—M. D., Mr. Harry Bawn.—This week (twice nightly): Miss Ida Millais and Mr. Henry Herne present "A Water Secret."

EMPIRE, W.C.—M., Mr. Arthur Aldin.—This week (every evening, at 8): "Everybody's Doing It!" By George Grossmith and C. H. Bovill. Players are: Unity More, Ivy St. Helier, Maud Jay, Zoe Gordon, Fred Farren, Will Cromwell, Farren Soutar, Vernon Watson, Robert Hale. Conrad and Whidden, in rag-time rhapsodies; De Caruso and Son; the Three Ernests; Scott Russell; Olga Tcharna; Lydia Kyasht, in "The Reaper's Dream," supported by Phyllis Bedells; and pictures.

EUSTON.—This week (twice nightly): E. C. Rolls presents "Ragmania"; Rowlands and Ford; the Four Cronies; Bowman and Morton; Mollie Seymour; F. V. St. Clair; Leo Fields; the Seven Bramusas, in "Music Afloat"; the Four Kasracs, "Buffet De Falls"; and pictures.

FINSBURY PARK EMPIRE.—P., Moss' Empires, Ltd.; M., Mr. Horace Cole.—This week (twice nightly): Wheeler and Berkeley; George Formby; Lily Lena; Wild, Willie and West; Ethel Loftus; Harry Blake; Mike S. Whallen; "This is the Business"; and pictures.

HACKNEY EMPIRE.—This week (twice nightly, except Good Friday): Jen Latona; Rinaldo; Helena Millais and Co., in "Silver Creek"; etc.

HIPPODROME.—M. D., Mr. Frank Allen.—Twice daily: "Hullo, Rag-time!" a revue written by Max Pemberton and Albert De Courville. The company includes: Ethel Levey, Shirley Kellogg, Bonita, Lew Hearn, O. P. Heggie, Cyril Clensy, Geo. L. Bickle and his Comedy Band, Ambrose Thorne, Jamieson Dodds, Jack Mason, Willie Solar, Gerald Kirby, Morris Harvey, etc. Variety turns include: Hong Fong, Chinese comedian; Rudinoff, musician; Four Arconis, acrobats; Carl Lynn, mimic; and pictures.

HOLBORN EMPIRE.—M. D., Mr. Chas. Gulliver.—This week (twice nightly): Whit Cunliffe; the Poluskis; J. W. Rickaby; Geo. Gilbey; Zaleski; Three Prestons; Mignon and Frasettis; Griffin and Ardell; Lily Ansell; Miss Beaumont Collins and company in "The Leaves of Memory"; Joe Elvin and company in "What's in a Name"; and pictures. Mr. Chas. Gulliver presents Paul J. Rainey's African Hunt, marvellous moving pictures, daily at 3.

KILBURN EMPIRE.—This week (twice nightly): A grand piano and Barclay Gammon; Dave Samuels; Geo. Gilbey; Lew Lake and company, presenting "My Pal Jerry"; Newhouse and Ward Trio; Hanvarr and Lee; Estelle Collette; Chas. Vincent; Millie Gordon; and pictures.

KINGSTON EMPIRE.—P. & M., Mr. Clarence Sounes.—This week (twice nightly): Jimmy Glover and his Drury Lane Band; the Two Anartos; Tom Woottwell; Tom and Neil; Nora Emerald; Oswald Williams; and pictures.

LONDON PAVILION.—M., Mr. Frank Glenister.—This week: "Ragmania," by Ernest C. Rolls; Sam Stern, comedian; Four Braggs, acrobats; "On the Pier," presented by Leslie Stiles and company, including Kathleen Courtney and Lily Mills; Julian Mack, in topical talk; Les Gerlandos, gymnasts; Rouge et Noir, duettists; Susie Gaunt, dancer; Lloyd and Lane, the merry buskers; Flo Irwin and company in "Mrs. Peckham's Carouse"; the Sisters Montague, duettists; and Morton and Bowman, comedy duologue.

METROPOLITAN.—This week (twice nightly): John Lawson, in "Sally in Our Alley"; Sam Stern, comedian; Barnard's Marionettes, novel scena, "Dolls Alive"; Mona Vivian, mimic and dancer; Baker and Gee, Anglo-American boys; Harry Wenburn, comedian; Carrie Laurie's Juveniles; Marie Braymen, ideal boy; Society Quartette, vaudeville artistes; Huley and Bent, artistes; King and Benson, "The Messenger Boy's Courtship"; Frank L. Gregory Troupe; and pictures.

NEW CROSS EMPIRE. — P., Moss' Empires, Ltd.—This week: Herbert Darnley's company in "Enquire Within"; Phil Ray; Peter and Potts; James Stewart; Roland Bros.; Austin Rudd; Rhoda Paul; Georgia Coons; Wilson and Waring; pictures.

NEW MIDDLESEX.—P., Middlesex Theatre of Varieties, Ltd.; M., Mr. Harry Garnham; Mus. D., Mr. Amos Parker.—This week (twice nightly, Good Friday excepted): "My Sweetheart." The company includes: Reg. Sackville West, Wilfred H. Benson, Edwin Bennett, Will Smith, Escott Robson, Brian Daly, Sybil Etherington, Little Lily Dwyer, Daisy Bray. Fred Shephard, comedian; Lydia and Amely's Dancers; Campbell and Barber, cyclists; pictures.

OXFORD.—M., Mr. Blyth-Pratt.—This week: Henri de Vries, in "A Night with Arsène Lupin"; F. C. Tallman, champion billiard player; Seven Perezoffs, in juggling feats; Coakley, Hanvey, and Dunlevy, three minstrel boys; Alexandre and Hughes, eccentric musicians; Les Inconnus, in musical scena; King and Benson, with jumble of jollities; Ragged Rag-time Gipsy Girls, rag-time violinists; Four Vagabonds, with ballads and songs; Ariel Smiths, in trapeze act; Jabez Wolffe, describing his attempts to swim the Channel; Fitz-Allen and pantomime pets; and Jack Lane.

PALACE.—M. D., Mr. Alfred Butt.—Evenings at 8; matinées, Wednesday and Saturday, at 2.—Edmund Payne, George Grossmith, and Mabel Sealby, in musical comedy reminiscences; Lynch and Zeller, club jugglers; Nina Gordon, in songs from her répertoire; Ella Retford, comedienne; Frank Tinney, the funbeam; etc.

PALLADIUM. — M. D., Mr. Charles Gulliver. — This week (twice nightly): Royal Welsh Ladies' Choir; Arthur Roberts and company present "The Girl who Lost Her Honeymoon"; Fred Emney, supported by Miss Sydney Fairbrother, in "A Sister to Assist 'Er"; Hall and Earle; Ella Retford, comedienne and dancer; Gilday and Fox, Hebrew delineators; Harry Allister; Les Yost; Lew Lake and company, in "The Rib-nosed Baboon"; and pictures. Daily at 2.30: Last week of Mr. Matheson Lang, Miss Hutin Britton, and company in "Westward Ho!"

SHEPHERD'S BUSH EMPIRE.—This week (twice nightly, except Good Friday): Fragson; Olga, Elgar, and Eli Hudson; Gus Elen; etc.

SOUTH LONDON PALACE.—This week (twice nightly): Maskelyne and Devant's mystery, "The Window of the Haunted House"; Gladys D'Mollen; Mollie Seymour; Harry Levaine; Rowlands and Ford; Wilfred Burnand; Rosie Ray; Josephine Davis; Jessie L. Lasky presents "Detective Keen"; and pictures.

TIVOLI.—M., Mr. Joseph Wilson.—This week: George Formby, comedian; Harry Williams and Nat. D. Ayer, American entertainers; Ernest Thesiger, Sybil Bray, and Hilda Moore, in "Stolen Fruit," dramatic comedietta; the Ragged Rag-time Girls, violinists and dancers; Coakley, Hanvey, and Dunlevy, in "Town Hall Minstrels"; the Courtiers, in musical comedy numbers; Jake Friedman, entertainer; Elsie Faye and company, assisted by Joe Miller and Sam Weston; Jeanette Dupré, in songs and stories; that Boy Pam; Guy and Grahame; Ross and Lewis; Marie Courtenay.

TOTTENHAM PALACE.—M., Mr. G. W. Perry.—This week (twice nightly): John Lawson and company, in "Sally in Our Alley"; Harry Randall, comedian; Harry Thurston; Millie Payne, character comedy artiste; Ernest Rees, philosopher; Walton and Lester, worst wizards; Excelsior Troupe of cyclists; Walter Bellonini, juggler; and pictures.

VICTORIA PALACE. — M. D., Mr. Alfred Butt. — This week (twice nightly): Two Hollanders; Wish Wynne, in character studies; Three Rascals, rag-time singers; Jack Pleasants, the bashful limit; Jean Harkness and Co.; Ted Waite; Alma and Amos; Russell and Held; Delevines; the Van Der Koors, quack illusionists; and pictures.

WALTHAMSTOW PALACE.—This week (twice nightly): Ethel Arden and Geo. Abel in "The Little Stowaway"; Chris Baker; Ernest Rees; the Four Braggs, equilibrists; Walton and Lester, worst wizards; Harry Marlow; Daisy Stirling; the Three Rascals, rag-time singers; Elsie Faye and company; and pictures.

WOOD GREEN EMPIRE.—This week (twice nightly, except Good Friday): Six Bros. Luck, in "H.M.S. Perhaps"; Three Collegians; Okabe Family; etc. Matinées at 2.30.

ABERDEEN.

HIS MAJESTY'S THEATRE.—P., Robert Arthur Theatres Co., Ltd.; G. M., Mr. Geo. T. Minshull; A. M., Mr. H. Adair Nelson; Mus. D., Mr. A. W. Loseby.—This week (once nightly): The Royde Repertoire Company present: Monday, Friday, and Saturday matinée, "Penelope," preceded by "A Thing of Rags and Patches"; Wednesday and Saturday, "Trilby"; Tuesday and Thursday, "Business is Business." The company includes: Mr. Frank Royde, Mr. R. Nelme Grasswell, Mr. Frank Milray, Mr. William Daunt, Mr. Francis J. Duguid, Mr. Edward Dicks, Mr. Edgar G. Wood, Mr. Ernest Scott, Mr. Arthur Fayne, Mr. Charles Wiseman, Mr. Percy St. Clair, Mr. Algernon Black, Miss Macdonald Martin, Miss Eva Bateman, Miss Eve Bates, Miss Marie Ramuz, Miss Haidee Gunn. T. M., Mr. William Daunt. Next week: "Sweet Nell of Old Drury."

TIVOLI.—P., The Tivoli (Aberdeen), Ltd.; M. D. & Licensee, Mr. Walter Gilbert.—This week (twice nightly): Vasco, musician; Asweno Troupe, hand jumpers; the Two Lillies, vocalists and dancers; Fraser, vocal comedian; Alexandra and Bertie, in aerial act; Madeline Rosaiter, comedienne and dancer; Graham Moffat presents "The Concealed Bed"; pictures.

PALACE.—L., Tivoli (Aberdeen), Ltd.; M. D. and Licensee, Mr.

week (twice nightly): Duncan's Royal Scotch Collies; the Musical McGregors; and pictures.

PAVILION.—P., Hirst Pavilion Co.; R. M., Mr. Frank Percival.—This week (twice nightly): The Liptons, vaudeville duo; Little Leona, juvenile comedienne; Sisters Elvin, harmonising duettists; Helene and Emilion, novelty gymnastic act; and pictures.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—Sole Owner & M., Mr. Chas. Revill; A. M., Mr. Chas. Revill, jun.—Closed for Holy Week. Reopened Easter Monday, March 24, with "When London Sleeps."

EMPIRE HIPPODROME.—P., Messrs. William Henry Broadhead and Son; R. A. M., Mr. John Boyle; Asst. M., Mr. Fred Heck.—This week (twice nightly, Good Friday excepted): Herbert Shelley presents "Dan, the Outlaw"; Ruby Maybutt, dancer; Jaap Van Laren, in slack wire act; Le Sines, in aerial act; Three O'Connor Girls, singers and club swingers; the Vedras, acrobats; Oliver Conroy, comedian; the Romanys, in musical act; Tim Carlisle, comedian; and pictures.

PICTURE PAVILION.—P.— Messrs. William Henry Broadhead and Son; R. A. M., Mr. Arthur Downes; Mus. D., Mr. Fred Coleman.—This week (twice nightly): The Sisters Grand, juvenile buck dancers; and pictures. Matinées, Monday, Tuesday and Saturday, at 2.30.

AYR.

GAIETY THEATRE.—P., Scottish Electric Picture Palaces, Ltd.; M., Mr. Harry W. Day.—This week: Mr. F. R. Benson's company in Shakespearean plays. The company includes: Messrs. F. R. Benson, Murray Carrington, William Calvert, Moffat Johnston, Ambrose Flower, Frank Cochrane, Reginald Goode, and Harry Caine, and Misses Dorothy Green, Ethel McDowall, and Marion Foreman. Next week: Mr. George Edwardes' company in "The Count of Luxembourg."

NEW PAVILION.—L. & M., Mr. Harry J. Bilsborough.—This week: Gladys Mavius, comedienne; Matthews and Haining in their comedy sketch "It"; the Beau Brummels, in a novelty dancing act; A. W. Auld, light comedian; Mena Brae, vocalist and dancer; Pauline Du Barrie, male impersonator; Roma and Romani, "the classical musicians"; and pictures.

BACUP.

ROYAL COURT.—L. & M., Mr. J. Walters.—This week: "Midnight London." Cast includes: Mr. Graham Roberts, Mr. George Gordon, Mr. Billie Owen, Mr. F. Nelson, Little Florrie Booth, Miss K. Cranston, Miss Lizzie Palmer, Miss Grace Warner. On Thursday "East Lynne" is presented. Cast includes: Mr. Guy Desmond, Mr. Roy Rhind, Mr. Billy Owen, Miss L. Palmer, Miss Grace Warner.

PUBLIC HALL.—L., Messrs. Glenville and Osmond; M., Mr. J. H. Clay.—This week: May Birkett, vocalist, and pictures.

BARNSLEY.

EMPIRE.—P., The Barnsley Empire Palace Co., Ltd.; M. D., Mr. Will Smithson; A. M., Mr. Tom Carrick.—This week: Clark's Crazy Comedy Cyclists; Trixie Marris; Field and Mansell; Miss Rena Briton; King and Carson; Tom Griffiths, baritone; and Tatten Hall, in "The Dandy Doctor."

BARROW-IN-FURNESS.

TIVOLI.—L. & M., Signor Pepi; R. M., Mr. Emilius Hill; Mus. D., Mr. T. H. Hulley.—This week (twice nightly, Good Friday excepted): Barnold's Dog and Monkey Actors; Phil Kauffman, coon; Sisters Holman, duettists and dancers; Helen Charles, vocalist, pianist, and mimic; Ernie Ream, comedian; Lily Lister, juvenile comedienne and mimic; the Four Van Dykes, in musical act; Fanny and Harry Dent, in comedy sketch.

BARRY DOCK.

NEW THEATRE ROYAL.—P., Tours, Ltd.; M. D., Mr. Arthur Carlton; M., Mr. T. E. Maddox.—This week: Illustrated songs, and pictures.

BATH.

THEATRE ROYAL.— L. & M., Mr Egbert Lewis; A. M., Mr. Lewis A. Long; M. D., Mr. George Alexander.—This week the theatre is closed until Saturday, when the O'Mara Opera Co. commence a seven days' engagement, presenting: Saturday (matinée), "Carmen"; Saturday evening, "Lily of Killarney"; Monday, "Faust"; Tuesday, "Tannhäuser"; Wednesday, "Il Trovatore"; Thursday, "Rigoletto"; Friday, "The Huguenots"; Saturday (matinée), March 29, "La Traviata"; Saturday (evening), March 29, "The Bohemian Girl." The company includes: Miss Edith Evans, Miss Kathleen McCully, Miss Marie Lewis, Miss Rita Wallace, Miss Irene Ainsley, Miss Cartmell, Miss Maud Baker, Miss Anna Lindsey, Mr. Joseph O'Mara, Mr. Frederick Nilson, Mr. Henry O'Dempsey, Mr. Wm. Boland, Mr. James T. Pursaill, Mr. Arthur Vallance, Mr. Frank Marriott, Mr. Walter Montgomery, Mr. Alec Tait-Knight, Mr. Kingsley Lark, Mr. Stanley Carlton, Mr. Arthur Sedgley, Mr. William Heughan.

PALACE THEATRE.—L., Mr. W. S. Pearce; M., Mr. Leslie Fairfax.—This week (twice nightly (Good Friday excepted): Charlie Carr's American Rag-timers; the Keppels, vocalists; "Mr. Answers"; Barry Mills and Kittie Mac, burlesque artistes; Drawee, Hambo and Frisco; Edwin Lawrence, in "Cowboy Reckless Red"; pictures.

BATLEY.

HIPPODROME.—L., Mr. Charles Draycott; Mus. D., Mr. James Heggie.—This week: Van Rooke and Wynberg, in blacksmith act; Violet Gerald, "the ideal boy"; Mme. Adah Payne, Australian prima donna; Marcello, juggler; Cliffe and Vanstan, in song, story and music.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; A. M., Mr. James M. McCann.—The Ulster Players are occupying the stage here this week, and on Monday produced Rutherford Mayne's three-act comedy, "The Drone." As John Murray, Mr. G. A. Charters was admirable, his acting being worthy of high praise. On this occasion Mr. Gerald MacNamara sustained the rôle of Daniel Murray with undoubted success. Mr. J. M. Harding again achieved high honours with his inimitable impersonation of Sam Brown, and a sweet and engaging impersonation of Mary Murray was found in Miss Josephine Mayne. An impersonation of very high excellence was that of the designing Sarah McMinn by Miss Margaret O'Gorman, and Mr. John Field would indeed be difficult to excel as Andrew McMinn. Miss Mary Crothers as Kate, Mr. Norman Gray as Alick McCready, and Mr. Walter Kennedy as Donald Mackenzie completed the fine cast. "Thompson in Tir-Na-N'Og" was also presented, in which Mr. J. M. Harding's remarkable impersonation of Thompson gained him a deserved reception. Other rôles being filled with éclat by Miss Kathleen Lawrence, Miss Evelyn Fitzgerald, and Messrs. Jackson Grahame, Norman Gray, C. J. Abbey, C. K. Ayre, and J. Roney. It should be added that Mr. J. F. Magee acts as the capable manager of this company. Next week: "Proud Maisie."

THEATRE ROYAL.—P., Warden, Ltd.; M. D., Mr. Fred W. Warden.—The attraction here this week is "The Sorrows of Satan," produced by Miss Loie Esmond and company. In the rôle of Lady Sybil Elton, Miss Rosie Neville-Banwell exhibited no little skill, her acting being extremely clever; and honours were also achieved by Miss Loie Esmond, who was perfect as Diana Chesney. The leading rôle of Prince Lucio Rimanez was irreproachably sustained by Mr. Edward Neville, and Mr. Sidney Andrews was admirable as Geoffrey Tempest. Miss Rita Morville was charming as Mavis Clare, and the rôle of the Earl of Elton was in the safe hands of Mr. Harold Duncan. Miss Cecily Byrne was responsible for the rôle of Mrs. Grimbes, to which she did every justice; and other parts were satisfactorily sustained by Miss Marie Clive, and Messrs. Oscar Wyatt, A. Jarvis, J. Grimes, H. Flint, J. Wilkes, etc. Last night (Friday) "Nana" was produced, with Miss Rosie Neville-Banwell in the title-rôle. Next week the annual Easter pantomime, "The Forty Thieves."

ALEXANDRA THEATRE. — P., Alexandra Theatre Co., Ltd.; R. M. D., Mr. J. Leicester Jackson.—Miss Lena Stanton and Mr. Harry Joseph's pantomime, "Little Boy Blue," is a great draw here, and deservedly so, as it is both witty and entertaining. In the title-rôle Miss Lena Stanton has achieved a gratifying success, her rendering of "Don't cry, little girl," and several other songs, being encored to the echo nightly. As Dame Dickory, Mr. Harry Joseph also gains high honours, his patter being quite up to date; and a very pleasing interpretation of Dolly Dickory is furnished by Miss Kitty Kennedy Allen, her rendering of "In Darktown to-night" being rapturously received. Little Keeno creates roars of laughter with his droll impersonation of Jack Lively, his singing of "Watching the trains go out" being loudly acclaimed. Mr. Jack Hayden fills the rôle of Squire Longacre satisfactorily, Mr. T. Owen Hunter appears as Lawyer Cop-Other parts were adequately presented by Miss Lena Joseph, Miss Mabel Elphinstone, the Sisters Delhi, and Mr. John Honten. Specialities were provided by the Leola Troupe, the Sisters Delhi, Hayman and Houten, and Vic Verney, novelty whistler and mimic. Next week: Mr. Charles Harrington's company, in "Uncle Tom's Cabin."

ROYAL HIPPODROME.—M. D., Mr. Fred Willmot; R. M., Mr. Henry T. Downs.—The top of the bill here is occupied by Happy Fanny Fields, who in song and story fairly captivated a crowded audience on Monday. Fred Conquest and company stage with every possible success their original absurdity, "What a Dog," and a great reception has been extended to Miss Dorothy Carmen and company, who appear in their smart comedy act, "The May Blossom." The Sisters Geretti, double trapeze artistes, execute some really wonderful feats; and also billed are Frank Sylvo, comedy juggler; Lloyd and Barwick, vocal comedy duo; Werds Brothers, comedy acrobats; J. W. Gallagher, eccentric comedian; and the Hipposcope.

EMPIRE THEATRE OF VARIETIES, LTD.—G. M., Mr. Frank Allen; A. M., Mr. A. C. Laidler.—The leading feature here is supplied by the Six Gordons, who appear with much éclat in their comedy, vocal and dancing scena, "At the Terminus." Walker and Bunting (George and Jessie) delight all with their burlesque, "In the Hielans," and a hit of no small magnitude has been made by Frank Melvin, the quaint Yorkshireman. Also billed are Francis Rayne, tenor vocalist; Lily Fanley, comedienne; Zoe and Bunnie, soft shoe and speciality dancers; and the Bioscope.

NEW ALHAMBRA THEATRE.—G. M., Mr. Will White.—The vaudeville element here is sustained by the Harris Trio, in vocal and dancing speciality; and Ellis Barrieton, favourite baritone vocalist. Pictures complete.

ST. GEORGE'S HALL.—G. M., Mr. Herbert Rogers.—This week: George Delamere, the versatile comedian, appears nightly here with success. Pictures complete.

NEW PRINCESS THEATRE.—G. M., Mr. Ferres Pounds. This week: James Tellis, comedian. Pictures complete.

BILSTON.

HIPPODROME AND PICTURE HOUSE.—P., Mr. Edwin C. Jazon; M., Mr. John C. Jazon.—This week: Mr. Gus Levaine's company in "Cinderella." The company includes: Miss Lizzie Levaine, Miss Fannie Collins, Messrs. Bert Leond, Cyril Lane, Alf. Hicks, Will Peters, Mr. Arthur Collins, and Mr. Tom Williams.

WOOD'S PICTURE PALACE.—M., Mr. Thomas R. Wood.—This week: The McKinleys, vaudeville artistes and dancers; Sam Cotton, humorist; and pictures.

BIRKENHEAD.

NEW THEATRE ROYAL.—Sole P. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King.—This week (once nightly, Good Friday excepted, and Thursday matinée, 2.15): E. Hill-Mitchelson and company in "The Blackguard of the Queen's Regiment." Cast includes: Mr. E. Hill-Mitchelson, Mr. Sidney A. Monckton, Mr. Stanley W. Healey, Mr. Walter Parks, Mr. C. H. Henderson, Mr. S. Parkinson, Mr. J. B. Lewes, Mr. Cyril Harrison, Mr. Willie Hicks, Mr. Fred Connel, Miss Laurie Adair, Miss Tessa Myers, Miss Mysie Monte, Miss Alice Barber. Next week: "Hindle Wakes."

HIPPODROME.—M. D., Mr. Walter De Frece; D. of Entertainments, Mr. E. Dottridge; R. M., Mr. Frank Weston; Mus. D., Mr. R. Tomlinson.—This week (twice nightly): Miss Hilda Beverley's company in "The White Slave Girl." Company includes: Mr. Frank V. Fenn, Mr. James Jarratt, Mr. J. L. Inglis, Mr. Jack Armitage, Mr. Arthur Clifton, Mr. Syd Glaydon, Mr. Leonard Kendal, Mr. N. Hodge, Miss Dorothy B. Kirke, Miss Mary Brammer, Miss Grace Carew, and Miss Hilda Beverley. T. M., Mr. Arthur Clifton. Good Friday: Sacred concert.

ARGYLE THEATRE OF VARIETIES.—Sole P. & M., Mr. S. J. Clarke; A. M., Mr. John Keating; Mus. D., Mr. Ernest Denney.—This week: Mr. Mark Sheridan, comedian; Mr. Albert Whelan, entertainer; the Three Buckleys, jugglers; Miss Josie Delaine, comedienne; the Norman and Leonard Trio, in musical act; the Westbrooks, in "The Dancer and the Burglar"; Miss Jean Wallace; Mr. Fred Hastings, comedian; Miss Hetty Zillwood, comedienne; and pictures.

BIRMINGHAM.

THEATRE ROYAL.—P., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Tom B. Davis; G. M., Mr. Philip Rodway; A. M., Mr. F. Smith.—Closed this week.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Messrs. Milton Bode and John Hart; A. M., Mr. Henry Johnston.—(Twice nightly): Messrs. Vedrenne and Eadie's company in "Milestones." The second visit of this play to this theatre is, financially, very successful. The various phases of life shown in the three generations make a strong impression upon the audience, for the story is one of deep human interest, and always grips the attention of the audience, pathos treading on the heels of comedy, and laughter being not far removed from tears. There is an excellent company, Messrs. Campbell, Gullan, Dallas, Cairns, Charles Lascelles, and Kenneth Webb, and Misses Mona Harrison, Keith Lytton, Gladys Hamilton, Murielle Langley, Edyth Goodall, and Tonie Edgar-Bruce playing with distinction.

ALEXANDRA THEATRE.—P., Mr. Leon Salberg; A. M., Mr. W. T. Guest.—(Once nightly): Pantomime still holds sway at this popular theatre. Mr. W. T. Guest took his benefit on Friday of last week, and the Musical-Director and Producer (Mr. Herbert Barnes) takes his benefit on Friday of this week.

REPERTORY THEATRE.—D., Mr. Barry V. Jackson; G. M., Mr. John Drinkwater.—"The Importance of Being Earnest" was staged here on Saturday and Monday, followed on Tuesday and Wednesday by "Everyman." In the former appeared Mr. John Darnley, Mr. Barry V. Jackson, Miss Margaret Chatwin, and the Misses Cecily Byrne and Louise de Lacy. In "Everyman" Mr. John Darnley again appeared.

BORDESLEY PALACE.—P., Messrs. Moss' Empires, Ltd.; L. & M., Mr. T. Martin Powell; A. M., Mr. H. E. Cox.—(Once nightly): Mr. Max Allen's company in "Hindle Wakes." The play, which has provided us with so much food for thought, pays a second visit to this theatre this week. A convincing portrait of the self-made mill proprietor was again given by Mr. Ernest E. Imeson. Miss Helena Wallbran submits a fine study of the Lancashire mill hand, and successful presentations are given by Mr. Norman Clarke, Miss C. E. Anson, Miss K. Osborne, and Mr S. Wentworth.

ASTON THEATRE ROYAL.—L., Mr. Charles Barnard; M., Mr. Lewis Chapman.—A story of strong human interest is presented in "A Child of the Streets." Miss Dot Stephens, of "Belle of New York" and "La Poupée" fame, takes the part of the girl, and in the last scene introduces rag-time songs. The company is a good one, and the piece is well staged.

EMPIRE.—P., Messrs. Moss' Empires; A. M., Mr. W. H. Bebby; A. M., Mr. P. Whitton.—(Twice nightly): Fred Karno's company are pleasing in an amusing sketch, "Wakes Week," in which the central figure is Joe Waddle, represented in a most laughable manner by Tom Nelson. Miss Frances Letty, with her rag-time pianist and other assistants, sings a number of songs in dashing style; Ben Albert effectively deputises for Jack Thomas; Hunter and Bob are smart comedy eccentrics; Bobbie Hall and Beattie Moore are clever comedy entertainers; the McConnell Trio have an amusing operetta; Elias Seebach introduces good vocal effects; and the Sisters Lyndon are pretty duettists.

GRAND.—P., Messrs. Moss' Empires; A. M., Mr. Gordon E. Craig: A. M., Mr. H. F. Coward.—(Twice nightly): The McNaughtons are very amusing as sailors and policemen; Bella and Bijou have a laughable skit on the suffragette question; Woody presents a very funny acrobatic scena; Fred Keeton is an eccentric comedian of merit; Molly Wells has several delightful songs; Ben Albert is a successful comedian; Lily Burnand, a capable burlesque actress; and Elly Adair, a smart comedienne and dancer.

HIPPODROME.—P., New Hippodrome (Birmingham), Ltd.; M., Mr. Ben de Freece; R. M., Mr. H. Hamilton.—(Twice nightly): A very novel rag-time entertainment is presented in Toby Claude's "A Night of Rag-time"; Carl Hertz appears with a number of clever illusions; Willy Pantzer and company present an amusing acrobatic sketch; the Hesseys are clever instrumentalists and vocalists; Bert Williams is a smart ventriloquist; Dave Carter has a pleasing tenor voice; Verno and Voyce are amusing vocal comedians; and Edith Harmer is a dainty comedienne and dancer.

GAIETY.—L. & M., Mr. T. Allan Edwardes; A. M., Mr. Walter Belliar.—(Twice nightly): Signor Arvi's mysteries are a very pleasing feature; the Richardini Trio give a smart gymnaste performance; an amusing sketch is presented by Jack White and company; Eric and Erne are smart comedians; the Four Knags are good harmonisers and dancers; Olga Du Barrie appears to advantage in song and story; Reno is a clever trick cyclist; and Arthur Stacey a smart eccentric comedian and dancer.

ASTON HIPPODROME.—P., Aston Hippodrome, Ltd.; Director of Entertainment, Mr. S. T. Newsome; A. M., Mr. T. H. Middleton.—(Twice nightly): An amusing sketch, "The Shopwalker," is presented by Drew and Holland's company; Regan and Ryan's comments are very laughable; Queenie May's chorus songs prove popular; the Pasquali Brothers are clever equilibrists; Tom and Marie Motramo, smart musical and comedy artistes; Beattie and Blanche are pleasing duettists; and a good speciality act is presented by the Franklins.

NEW PALACE.—P., Messrs Moss' Empires; A. M., Mr. Geo. Anthony.—Pictures; Loch and Lomond; Alf Gresham; and Baker and Bunn.

BLACKBURN.

THEATRE ROYAL.—M., Mr. Harry Lyons.—Closed for rebuilding.

PRINCE'S.—Sole P., Mr. E. H. Page; A. M., Mr. John Ersser; Asst. M., Mr. Albert Hargreaves; M. D., Mr. W. Haydock.—This week: Mr. Arthur Hinton and Leila Zillwood's company in "A Clever Impostor,' the cast including Miss Emma Litchfield, Miss L. Carter Livesey, Miss Ethel Norrie, Mr. Herbert Evelyn, Mr. Alfred Richards, Mr. Will Black, Eric Dare, Ernest Clarke, William Waring, Fred Wilberforce, Thomas Tielden, Arthur Rodney, and James Turnbull.

PALACE.—P. M. D., Mr. Frank Macnaghten; M., Mr. Arthur Burton; M. D., Mr. J. W. Sykes.—This week: Herbert Landeck and company in "Son of a Jew"; Alex. Piccad company of pantomimists, in "Burglars of New York"; Norbrick and Frazer, duettists; John Child, tenor; Frances and Alfred, jugglers; Frank Cass, comedian; Conquelli, mimic; and pictures.

STAR.—M. D., Messrs. Strong and Taylor.—This week: Pictures, and Little Lancelot, boy comedian.

ALEX. HALL.—L., The Dowry Picture Co.—This week: Pictures; Guila Denza, comedienne and dancer; Billy and Frank Bass, comedians.

EXCHANGE HALL. — L., Messrs. Hardcastle, Riding, and Rawlinson; A. M., Mr. Kerrigan.—This week: Pictures, and Martin and Mavis, comedy act.

CENTRAL HALL.—P. & M., Mr. John Bradley.—This week: Pictures; and Ethel Entwistle, vocalist.

BLACKPOOL.

HER MAJESTY'S OPERA HOUSE.—G. M., Mr. Jno. R. Huddlestone.—This week (twice nightly, for twelve nights); matinées, Saturdays 22 and 29): Robert Courtneidge's production, "Princess Caprice." Cast includes: Mr. Eric Thorne, Miss Mary Dandridge, Miss Olive Purcell, Miss Gwen Kinross, Miss Berta Donne, Miss Doris Vinson, Miss Lillian Constance, Miss Adrienne Yates, Miss Isabelle Dillon, Miss Marie Blanche, Mr. Gordon Cleather, Mr. Albert Kavanagh, Mr. Harry Ray, Mr. Jo. Monkhouse, Mr. Horace Lingard, Mr. O. H. McKiernan, Mr. James Stevenson, Mr. Basil Kempsfield, Mr. Lamont Dickson, Mr. Leslie Vernon, Mr. Lewis Oliver, Mr. Lane Mott, Mr. A. M. Barnard, Mr. Tom Emery. T. M. Mr. Wm. Morgan. March 31: "Jelf's."

GRAND THEATRE.—G. M., Mr. Geo. H. Harrop; A. M., Mr. Percy Harrop.—This week (once nightly): Mr. George Edwardes presents "Gipsy Love." The company includes: Mr. Leonard Mackay, Mr. Ian Colquhoun, Mr. Walter Adams, Mr. William Spray, Mr. Grafton Williams, Mr. Kelso Henderson, Mr. C. C. Ommanney, Mr. Lauri De Frece, Miss Daisy Burrell, Miss Grace Wixon, Miss Evelyn Harding, Miss Berenice Maxwell, Miss Louise Duval. Matinée, Saturday, at 2 p.m. Next week: "The Sunshine Girl."

PALACE.—G. M., Mr. Geo. H. Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank H. Jepson.—This week (once nightly): Victor Kelly, comedian; Charles Cardow presents "The Burglars"; John Thornbury, lightning painter; Sims Woolley, comedian; Dora and Alf. Agoust, jugglers; Two Tomboys; Herbert La Martine, dancers; Hunt and Thomas, in comedy duologue. Matinées, Friday and Saturday, at 2.30.

TOWER.—G. M., Mr. Geo. H. Harrop; Mus. D., Mr. Tom Cheetham.—This week (twice daily on Friday and Saturday, at 2.30 and 7.30): Miss Juliette's sea lions; Gicardo, juggler; the Groeg French Troupe, cyclists; Smaragda's trained cats and pigeons; Tambo and Tamboo, tambourine spinners; Sergeant Brennan; the Great Lumars, comedy acrobats; the Snow Family, comedy skaters; August and September, comedians; Tan-Kwai Troupe, acrobats and jugglers; Aquatic Pushball Match.

BOLTON.

THEATRE ROYAL.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. John Moncur.—This week (once nightly (Good Friday excepted): Messrs. Vedrenne and Eadie present "Milestones." The company includes: Mr. Wilfrid Caithness, Mr. Wilfred Eaton, Mr. Fernley Bisshopp, Mr. C. Probyn Dighton, Mr. B. M. Hallward, Mr. Charles Field, Mr. Bert Ruhen, Mr. George Hewetson, Miss Nellie Griffen, Miss Lynn Fontanne, Miss Mary Lincoln, Miss Bertha Wilkinson, Miss Alice M. Maude, Miss Violet Gibbs. T. M., Mr. E. Taylor Platt. Matinée, Wednesday, at 2.30. Next week: "Man to Man."

GRAND.—P., Bolton Theatre and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Alf. Booth.—This week (twice nightly, Good Friday excepted): The Four Charles, acrobats and jugglers; the Miles-Stavordale Quintette, instrumentalists; Ted E. Box, comedian; Mollie Baldwin, soprano; John Earl, hatedian; Woodhouse and Wells, comedians and dancers; Larena, dancer and comedienne; Hinton and Wooton, in "A Football Match on Bicycles"; pictures. Matinée, Monday, at 2.30.

HIPPODROME.—P., Hippodrome (Bolton). Ltd.; M. D., Mr. Walter de Frece; R. M., Mr. Arthur R. Harrison.—This week (twice nightly, Good Friday excepted): T. Elder Hearn presents "The Romance of a Studio"; Clifford and May, wooden shoe dancers; Arthur Leslie, comedian; Syd Walker, comedian; pictures.

BOOTLE.

METROPOLE.—P., Pennington Estate Co., Ltd.; M. D., Mr. Harry Pennington.—This week (once nightly): Mr. E. Hill-Mitchelson, jun., presents "A Queen for a Wife." Cast includes, Mr. E. A. Hill-Mitchelson, jun., Mr. Ernest Fosbrooke, Mr. Warwick Wellington, Mr. Michael Staples, Mr. Walter E. Dresden, Mr. W. H. Carbois, Mr. Henry Armitage, Mr. Tom J. Taylor, Mr. Edward Cramon, Mr. W. Carpenter, Mr. H. Toms, Miss Florence French, Miss Rosie Russell, Mrs. Bennett, and Miss Alice Belmore. Next week: "The Mormon and His Wives."

BOURNEMOUTH

WINTER GARDENS.—G. M. and Mus. D., Mr. Dan Godfrey.—This week: Monday afternoon, "Pop" Mendelssohn programme; Monday evening, Irish programme; Tuesday afternoon, University Extension lecture; Tuesday evening, classical concert; Wednesday afternoon, Wagner programme; Wednesday evening, Ed. German programme; Thursday afternoon, symphony concert; Thursday evening, popular overtures. Special attractions for Easter week.

BRADFORD.

THEATRE ROYAL.—L., Mr. John Hart; M., Mr. J. Richardson.—"Hindle Wakes," Mr. Stanley Houghton's much-discussed modern play, was presented to a large audience here on Monday night last, and its reception was very cordial; the outspokenness of the characters and the familiarity of the setting of the play appealed strongly to those present, who also enjoyed the distinct local flavour imparted to the piece. Nathaniel Jeffcote, the blunt, domineering owner of Daisy Top Mill, had an excellent exponent in Mr. Hodgson Taylor, and Mr. Will Norman was exceedingly good as the all-important self-made Sir Timothy Farrar; Mr. J. Milne Taylor's acting was subdued and conscientious as the hard-hit employee, Christopher Hawthorne; and as his wife, Miss Ethel Hardacre presented a natural impersonation of a familiar and typical Northern type; as Fanny Hawthorne, their daughter, Miss Elsie Shelton was most convincing in the earlier scenes of the play, and later her defiance of control and her independence were finely expressed. The absence of dialect marred the otherwise favourable impressions made by Mr. Colston Mansell as Alan Jeffcote, Miss Bessie Bedford as Mrs. Jeffcote, and Miss Dorothy Dewhurst as Beatrice Farrar, but nevertheless the interest in the piece was sustained. Miss Ida Warrington, in a monologue prior to the play, was warmly applauded for an exceptional elocutionary effort.

PRINCE'S THEATRE.—P., Mr. F. Laidler; G. M., Mr. N. Hepworth; A. M., Mr. F. Yearsley.—Twice nightly, Messrs. G. A. De Gray and Harry Masterman are presenting the picturesque and romantic drama, "The Indian Scout," to excellent audiences. The company is a good one, and the piece is well staged. Mr. De Gray, the author, gives a powerful presentation of Sleeping Water, the Scout; Mr. Max Coutts, too, is forceful as Juan De Courcelles (Red Mask), a horse thief; as Maraquita Fernandez, Miss Etta Turner acts with dramatic power; and as her wronged husband, Colonel Vernon, Mr. Dick Crosby is effective and manly in bearing. As Marjorie Graham, Miss Violet Ingram is good, and Mr. Seymour Perry as the Twitchett Twins and Miss Kitty Fitzgerald as Lucy Salome provide the acceptable humorous relief.

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. Percival Craig.—Mr. Wal Pink's absurdity, "Say Nothing," with Mr. Jack Williams in the leading rôle, is a source of great amusement here this week, and the Daunton-Shaw Troupe are eliciting applause for their marvellous bicycle feats; George Newburn's imitations of well-known artistes are very clever; in song and dance Park's Eton Boys are good; Rosie Sylvester is a comedienne of much acceptance; the four Paulastos are excellent comedy acrobats; Jack Smiles and Lloyd Morgan are comedians of distinct types and contrasted humour; Will Van Allen is entertaining as a musical tramp, and there are some excellent pictures.

PALACE.—P., Mr. Frank Macnaghten; M., Mr. Will A. Jackson.—Mary Stafford Smith and company present here this week with conspicuous success a capitally constructed coster sketch with well-blended humour and pathos, viz., "The Sneak Thief," which is well received. Original and unique are the physical feats performed by the Strength Bros; Victor and Louis, comedians, are funny as the golfer and the caddie. There are other turns of much acceptance by Bart and Bart in an absurdity, "The Baggage Wreckers"; Bessie Knight, Anglo-American comedienne; Carl Muller, the limit in long boots; and Marie Blythe, contralto vocalist. Interest also centres in an amateur competition for acrobats, comedians, vocalists, jugglers, etc., for very substantial money prizes, and there are some entertaining pictures.

BRIERLEY HILL.

QUEEN'S HALL.—P., Poole's Theatres, Ltd.; M., Mr. C. Cooper.—This week: W. L. Rowland, the fun furnisher, and pictures.

BRIGHTON.

THEATRE ROYAL. — P., Brighton Theatre Royal, Ltd.; M., Mr. Lawson Lambert.—Mr. Gore Ouseley's company is here this week with "The Cingalee." Miss Daisy Lake undertakes the title-rôle, and invests her charming impersonation with delightful vocalisation; Mr. Sam Lockridge achieves great success in his acting and singing as Harry Vereker; Mr. Teddie Staples as Chambuddy, and Mr. Walter Uridge as Sir Peter Loftus are highly amusing; Miss Cissie Sephton makes a vivacious Peggy Sabine; Mr. George Mudie, jun., is an admirable Bobby Warren; Miss Hebe Bliss gives a graceful embodiment of Lady Patricia, and Mr. Carl Beechey is effective as Boobhamba. Miss Queenie Lang contributes graceful dances, and the choruses are superbly rendered. The duties of conductor are in the hands of Mr. Rowland Wood.

GRAND THEATRE.—L. and M. D., Mr. Ernest Gates; G. M., Mr. Ben Court.—This week (five nights and Wednesday matinée): Edward Lloyd and Clifford Bown present "The Old Folks at Home." Cast includes: Mr. Richard Ferris, Mr. Edward Lloyd, Mr. Basil B. Brabazon, Mr. Fred Lillywhite, Mr. Bert Dench, Mr. Stanley Field, Mr. Arthur Entwistle, Mr. Wm. Speke, Mr. Sidney B. Sinclair, Mr. Arthur C. Crosby, Mr. Richard Loft, Mr. Fred Worth, Fr. Philip Nevin, Miss Clara Santley, Miss Gertie Moody, Miss Edith Giddings, Miss Glory Shannon, Miss Mary Reynolds, and Miss Claire O'Sullivan. Next week: "The Old Home."

HIPPODROME.—M., Mr. W. H. Boardman.—The following are here this week: Mr. Robert Munster, Mr. Leslie Carter, and Miss Violet Lewis in "Marked Money"; the American Rag-time Octette; Frederick Sylvester, hand balancer; Gobert Belling and his burlesque circus; Josephine la Barte, with songs at the piano; Kitty Clifford, comedienne; and Alice Craven, Lancashire comedienne.

WEST PIER THEATRE. — S., Mr. A. W. Scholey.—"Doormats" occupies the boards here this week. Miss Denborah Volar gives a very fine impersonation of Leila Gale; Mr. Pennington-Gush presents a masterly embodiment of Noel Gale; Mr. H. Stuart Dennison's Captain Harding is admirably played; Mr. Percy Marshall is distinctly clever as the Judge, whose wife has an excellent exponent in Miss Lucy Beaumont. The play is preceded by selections given by the Entertainers.

PALACE PIER THEATRE.—M., Mr. Gilbert Laye.—Entering upon their second week here Mr. Ernest E. Norris and company are appearing in "Smith." Mr. Norris gives a much appreciated impersonation of Tom Freeman; Miss Maude Burrell is charming as Smith; Miss Ray Parry achieves a complete triumph as Mrs. Dallas-Baker; Mr. Charles Melling represents Algy cleverly; and excellent support is rendered by Miss Viola March, Miss Agnes Brucesmith, Mr. Harold Greaves, and Mr. Edwin Wheeler.

COURT THEATRE.—M. D., Mrs. M. Barrasford; M., Mr. H. R. Lynn.—This week (twice nightly, Good Friday excepted): Warden Reed and Jennie Stevens and company in "A Day's Racing"; Knoto, the cat contortionist; pictures. Variety matinée, Thursday, 3.

BRISTOL.

PRINCE'S THEATRE.—P., Prince's Theatre (Bristol), Ltd.; M. D., Mrs. J. M. Chute and Mr. John Hart; R. M. and T., Mr. J. Ellis Miller; Mus. D. and S. M., Mr. G. R. Chapman.—Mr. William Greet's company is here with "The Sign of the Cross," which is stated to have reached over 25,000 performances in the United States and England. There was a large audience at this theatre on Monday evening, and the play was followed with attentive interest. Mr. H. St. Barbe West presented a careful study of Marcus Superbus; Miss Madge Monte was in every way pleasing as Mercia, she acted in a very unaffected and earnest manner, fully realising the part; Miss Dorothy Lart gave a fine and forcible rendering of Berenice; Miss Florence Bond acted remarkably well as Stephanus; Mr. Charles Yorke made a dignified Tigelinus; and Mr. Frank Wood was a humorous Glabrio. The play is staged excellently, and the chorus does very effective work.

THEATRE ROYAL.—L., Mrs. Emma Carpenter; G. M., Mr. Fred W. Carpenter; R. M., Mr. Henry C. Alty; Mus. D., Mr. Edwin Jacobs.—Saturday evening, the 15th instant, saw the last of "Cinderella." There was a packed house, and the performance went admirably. Everyone concerned must be highly congratulated on the success of this pantomime. Just before the fall of the curtain Mr. Fred W. Carpenter appeared on the stage, and in a neat speech thanked the artistes and staff for their conscientious and able work, and remarked that in every way "Cinderella" had been the most successful pantomime at the Theatre Royal, but that they hoped to make the next, "Aladdin," even more successful. Mrs. Fred. Carpenter then made a number of presentations, which had been subscribed for by the members of the company: A purse of money to Mr. Charles P. Cooke, a travelling bag to Mr. Edwin Jacobs, a tantalus to Mr. Henry C. Alty, and a present to Madame Schaller, the lady who designed and executed, with her assistants, the costumes for the pantomime, which have been so much admired. This week Mr. George N. Ballanger is presenting the American Scout, Young Buffalo, and Caroline May Blaney, supported by their American company, in the successful drama, "King of the Wild West." The company is a large one, and it includes a Cowboy band, Indians in war dress, and Mexican horses. Young Buffalo gives an able performance of the name part, and Caroline May Blaney is in every way pleasing and effective as Wild Nell. The cast is a long one, but Miss Lucy Burrows and Mr. Robert Chambers may be favourably mentioned as Kate Morton and Jack Morton; Miss Kitty Clover as Mrs. Miles McCarthy, Mr. Gus. Ruhlin as Judge Gritt, Mr. B. Ratcliffe as Yellow Face, Mr. Arthur O. Goff as John Bluffington, Mr. Bob Delamere as Two Lung, and Mr. Ali Delamere as One Lung. The staging of the play throughout is very realistic, and numerous specialities are introduced, which include a number of real Indians, from an Indian reservation in South Dakota, in their war dances, native songs, and sports; three cleverly trained performing horses, "Major," "Karl," and "Lady May," who are introduced by Young Buffalo; a typical song by Caroline May Blaney, "My pony boy"; speciality dances by the Delameres; and selections by the Cowboy Band.

HIPPODROME.—M. D., Mr. Oswald Stoll; R. M., Mr. N. Preston-Hilary; A. M., Mr. F. S. Green; Mus. D., Mr. Howard W. Galpin.—Anna Eva Fay is presenting a remarkable performance here. Amongst other things she answers numerous questions, on various subjects, which are written on slips of paper by members of the audience, signed by them and hidden away in their pockets. The replies are given by Mme. Fay rapidly, and on Monday evening the

Elsie Claire, refined vocalist; Laurie and Elsie, expert dancers, etc. Matinées, Wednesday and Saturday. Mus. D., Mr. Wm le Roy.

CAMBRIDGE.

EMPIRE.—L., Messrs. Hawkins and Frank; M., Mrs. Hawkins; Mus. D., Mr. Davis.—This week (twice nightly, matinées Thursday and Saturday): Chester and Lee's Marionettes; Bernard and Bunny, musical comedy act; H. Weston, pianist, etc.; Shields and Barry, sidewalk conversationalists; and pictures.

CARDIFF.

NEW THEATRE.—Sole P., Mr. Robert Redford; Mus. D., Mr. Ambrose Mabbett.—This week (except Good Friday): W. W. Kelly presents "A Royal Divorce." Cast includes: M. Juan Buonaparte, Mr. R. Easten Pickering, Mr. Geo. A. Brandram, Mr. George Howard, Mr. T. G. Bailey, Mr. W. Robins, Mr. Sam V. Lysons, Mr. Edward Longford, Mr. Lawton Orme, Mr. C. Jackson, Mr. P. Morris, Mr. J. Rigby, Mr. W. O'Connor, Mr. W. Reed, Miss Lillian Herries, Miss Clara Earle, Miss Kitty Wickstead, Miss Kathleen Hamilton, Miss Agnes Zambuhl, Miss Ida Fane, Miss Marie Johns, Miss Helen Meadows, Miss Violet Ellicott. T. M., Mr. J. H. Tomkinson.

THEATRE ROYAL.—R. M., Mr. Arthur Beaufort.—This week (twice nightly, Good Friday excepted): Theatre Royal Stock Company present "A Country Girl in London." Cast includes: Mr. Victor Norreys, Mr. F. Leo Charlton, Mr. Walter Domoney, Mr. Norman Chantry, Mr. Fred Acton, Mr. Willie Barrett, Miss Lallah Davis, Miss Lilla Nordon, and Miss Lydia Donovan. Next week: Royal Italian Grand Opera Co.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. Hubert J. Taylor.—This week (twice nightly, Good Friday excepted): The Porth Choir; Chas. Cardow, comedian; the Rawsons, entertainers; Herbert Rule, comedian; Six Ceylons, in "A Dream in an Opium Den"; George Rae, comedian; Ike and Will Scott, comedians; Lil Hawthorne, comedienne; and pictures.

CARLISLE.

HER MAJESTY'S THEATRE.—M. D., Mr. Sidney Bacon; R. M., Mr. Harry Armstrong.—This week: William Maclaren and Lily C. Bandmann in "Claudian." Cast includes: Mr. Ivor Langont, Mr. A. Nuttall, Mr. Jno. Abbuddue, Miss Millicent Ward, Geraldine Meredith, William Maclaren, Mr. B. O. Day, Miss Dudley Herbert, Miss Pamela Hodson, Miss Ida Crofte, Miss Mona Crofte, Miss Rose Moore, Miss Amy Forbes, Miss Merwal Rosebrook, Lily C. Bandmann.

PALACE THEATRE.—P., Mr. Frank Macnaghten; M., Mr. J. D. Askew.—This week (twice nightly, Good Friday excepted): Brothers Griffiths; Agnes Tina, mimic; Three Brothers Huxter; Gus Garrick; Master Harry Clark, juvenile comedian and dancer; Wade and King, protean sketch artists; Will H. Fox, in musical monologue; pictures.

CASTLEFORD.

NEW THEATRE ROYAL.—P., Messrs. Chas. Gadsby and Sons; B. M., Mr. Harry Masterman.—This week (once nightly): Geo. N. Ballanger presents "The Round-Up." The company includes: G. Kickgate, H. Stanley, W. Heaton, F. Clough, B. Elmsall, Edgar Neville, Lewis Block, F. B. Kelly, Mercia Russell, Edith Giddens, Nora Kingsley, Rita Tomkins, Ray Raymond, Jas. Willoughby, Charles Levey, Alfred Grenville, Frank Harrison, Alfred Lafolle, F. Holycake, G. Halsten, A. Herdsfield, W. S. Ford, S. Morris, Alfred Lovell, T. Leslie, H. W. Hall.

QUEEN'S THEATRE OF VARIETIES.—P., The Castleford Queen's Theatre Co., Ltd.; M. D., Messrs. Beanland and Emerson.—This week (once nightly): Wilton Warton, humorist and card specialist; Ally Benson, dame comedian; and pictures. Picture matinées, Monday and Saturday, 3.

CHATHAM.

THEATRE ROYAL.—P., Messrs. C. and L. B Barnard; A. M., Mr. Lionel Barnard; Mus. D., Mr. Albert E. Vicary.—This week (once nightly, Good Friday excepted): Messrs. Sydney Bransgrove and N. C. Slaughter present "Looking for Trouble." The company includes: Mr. Robert Rivers, Mr. Keith Shepherd, Mr. Macintosh Clyde, Mr. Dick Webb, Miss Verita Vivien, Miss Dorothy Bowden, Miss Charity Wynne, Mr. Lionel Howard, Mr. Bertram Burleigh, Mr. James McWilliam. Preceded by "Jerry and a Sunbeam." T. M., Mr. Keith Shepherd. Matinée, Wednesday, at 2.30.

EMPIRE.—Joint M. D.'s, Mr. Oswald Stoll and Alderman H. E. Davis, J.P., C.C.; R. M., Mr. Lionel Melville.—This week (twice nightly): Fred Kitchen and company in "Bungle's Luck"; Ferry Corwey, the musical clown; Jimmy Godden, comedian; Signor Giovanni Chiti, violinist; Morton and Elliott, paper manipulators and vocalists; Florence Esdaile, vocalist; pictures.

BARNARD'S PALACE OF VARIETIES.—This week (twice nightly): Chas. Whittle, comedian; Frank Coyle; Fame and Fortune, acrobatic comedians; Les Austros, acrobats; Anna Hana, entertainer; the Bedfords, in comedy act; Martin Adeson, assisted by Clara Bernard, presents "Dr Maud's First Patient"; pictures.

CHELTENHAM.

THEATRE AND OPERA HOUSE.—G. M., Mr. H. Oswald Redford.—This week: Closed. Next week: "The Amazons."

WINTER GARDEN PICTURE HOUSE.—M., Mr. E. W. Carlton.—This week: Correa, lariat manipulator; Chinn, concertinist; and pictures.

POOLE'S PICTURE PALACE.—M., Mr. Shakspere Shenton.—This week: Musical Keiths; Kitty Grey, child vocalist; and pictures.

SHENTON'S PICTURE PALACE, TEWKESBURY.—M., Mr. Noel B. Shenton.—This week: Mlle. le Breton on the silver trapeze; pictures; &c.

CHESTERFIELD.

CORPORATION THEATRE.—This week (twice nightly): Linga-Singh, Hindoo sorcerer; Gitto, vocalist; Eugene and Sis, in vocal and dancing act; Lewis and Lansky, dancers; and pictures.

HIPPODROME.—P., Hippodromes, Ltd.; G. M., Mr. F. R. Sargisson; Mus. D., Mr. Bertram Brennan.—This week (twice nightly): Valdo Brothers, in "The Eccentric Motor-Bus Men"; Kimberley and Melbourne, comedians; Miss Ingeborg Neillsen; Hersleb Brothers, comedy acrobats; Joe Pauly; Abel and Wyn, in comedy act; Theo Orion, magician; and pictures.

CLYDEBANK.

CLYDEBANK THEATRE.—Sole P., Mr. A. E. Pickard; R. M., Major George Mitchell; Mus. D., Mr. A. De Gabriell.—This week (twice nightly): The Ronnies; James Brownley, Scotch comedian; Ivan and Ivor, comedians; Kitty Clive, comedienne; the Farrows; pictures.

COLCHESTER.

HIPPODROME.—P., Hippodrome, Colchester, Ltd.; M. D., Mr. Walter de Frece; M., Mr. C. Turner Hallett.—This week (twice nightly): Chas. Vesty, ball puncher; Stanley Waller at the piano; May Knights, chorus vocalist; M. Gaston Chevalier and Mlle. Etoil Le Noir, in "The Mexican Rebel Dance"; Godfrey and Assistant, magicians; Clifford Morgan, baritone; the Lazy Juggler; and pictures.

COVENTRY.

OPERA HOUSE.—This week: Mr. Cyril Maude's company of Scotch players in "Bunty Pulls the Strings." Cast includes: Messrs. C. M. Johnston, Lowe Mackenzie, Anthony Calder, A. P. Roxburgh, Jas. Duncan, Andrew Paterson, J. D. Thomas, Dan Dyer, Robert Gilmour, and Archibald Souter; Misses Winnie Smith, Stella Campbell, Adah Dick, Mrs. Ross Campbell, and Mrs. Arthur Yates.

HIPPODROME.—D., S. T. Newsome; R. M., Mr. G. E. Wright.—This week: Ethel Ward and company of twenty artistes; Kioto and Copeland; Dezso Kordy; Ryder Slone; Irene Dillon; Three Sisters Nelson; Karr and Kooney; Francis and Francisco.

CREWE.

NEW THEATRE.—L. & M., Mr. H. G. Dudley Bennett; R. M., Mr. L. F. Testo—This week (twice nightly, Good Friday excepted): Mr. Charles Austin presents "Parker, P.C." The company includes: Mr. Will H. Ingram, Mr. Charles Neville, Mr. G. Mackenzie, Mr. Harry Ranson, Miss Phyllis Orme, Mr. J. Gordon-MacIntosh, Mr. Percy Parks, Mr. Charles Russell, Mr. C. Harley, Miss Pauline Saunders. T. M., Mr. J. Henderson.

CO-OPERATIVE HALL.—L., Messrs. Hamilton and Hughes; R. M., Mr. George Burton.—Twice nightly (Mondays and Saturdays), and once nightly the remainder of the week: Bert Grapho's Village Nuts; Kemp and Kemp, comedians; and pictures.

CROYDON.

HIPPODROME.—M. D., Mr. Charles Gulliver; M., Mr. Alfred Powley; Mus. D., Mr. Len Trevor.—This week (twice nightly, Friday excepted): The Palladinm Minstrels. The company includes Jimmy Rich, Charles Clarkson, Cecil Bray, Jimmy Kalo, Wally Scott, Charles Clark, Billy Glenny, Frank Kelly, Jay Gould, Ernest Pitt, D. St. Clair, Alec Stewart, Will Haines, Tom Gunnell, Joe Morley, Malcolms McLean, W. Langford, Frank Percy, A. Beresford, and Daisy McLeogh. Matinées, Wednesday, Thursday and Saturday. Next week: "A Member of Tattersall's."

EMPIRE PALACE OF VARIETIES.—M. D., Mr. Charles Gulliver; M., Mr. Eustace Jay; A. M., Mr. R. James; Mus. D., Mr. Leslie Russell.—This week (twice nightly, Friday excepted): Will Musgrave; T. E. Dunville; Clarice Mayne and her Pianist; Olive Dene; the Two Vestas; Little Roy and Fay Lilmar; Ernest H. Mills; Harry Champion; Cameron Matthews and Lady, in "The Honeymoon Baby"; pictures; and selections by Mr. Leslie Russell's Orchestra.

DARLINGTON.

ROYAL THEATRE OF VARIETIES.—L. & M., Mr. Hames Bell.—This week (twice nightly): Morton Powell's company in "From Mill Girl to Millionairess." T. M., Mr. Chas. H. L. Lockel.—The company includes: Miss Pattie Hastings, Miss Florence Hamilton, Miss Emily Huby, Miss Irene Carrington, Miss Lizzie Lennon, Miss Mabel Roselle, Mr. Alfred Stretton, Mr. Fredk. Freeman, Mr. J. A. Hybert, Mr. Richard Webb, Mr. Western Beecher, Mr. C. H. L. Locke, Mr. E. R. Shrewd, Mr. Allert Sangar, Master G. Blaze, Mr. P. Clay, Miss Arnie May, Miss Lucy Lauder, Miss Marion Mason. Next week: "Hindle Wakes"

HIPPODROME.—L. & M., Signor Pepi; R. M., Mr. Sydney B. Stringer.—This week (twice nightly): Irma Lorraine, in poses and dances; Maver and Barton, trick and comedy cyclists; Aggie Nolan, "the winsome boy"; Kathi Gultini, lady juggler; Frank Fort, jester; Marie Gros, comedienne and dancer; Mr. William Berol presents Menetekel; and pictures.

DERBY.

GRAND.—P. & M., Mr. T. Allan Edwardes; A. M., Mr. Chas. Denley; Assist. M., Mr. J. B. Torr.—This week: Mr. J. Pitt-Hardacre's company in 'East Lynne," including Messrs. Pitt-Hardacre, Joe Rowland, John J. Hooker, Misses Bessie Rignold, Ida Dene, Maisie Mignon, &c.

PALACE.—L. & M., Mr. T. Allan Edwardes; A. M., Mr. T. W. Moyes; Assist. M., Mr. A. J. Knight.—This week: Hodgson and Lowther and company in sketch, "A Wise Father"; Denaro Bros., equilibrists and acrobats; Lily Eyton, vocal comedienne; Arthur Cartwright, baritone; and pictures.

VICTORIA ELECTRIC THEATRE. — This week: The Two Styles, comedians; Baby Arthurs, comedienne; and pictures.

DEVONPORT.

HIPPODROME.—M., Mr. G. E. Prance; Asst. M., Mr. Wm. Baldwin.—This week: E. Rousby's scenic review, "Greater London"; Lane and O'Donnell, comedy acrobats in "Looping the Bumps"; W. J. Churchill; Silbon's comedy cats; John Paley, the great cornet soloist; Harold Baker, comedian; Vera Nixon, coon comedienne and dancer; Vere and Nelldon, comedy duo; Fred Hutchings, dame comedian; and pictures. Next week: Houdini.

NEW PICTUREDROME.—P., Hippodrome (Devonport), Ltd.; Chairman, Mr. Alfred Moul.—This week (twice nightly): Cheer's Educated Cats; May, Ivy and Daisy Gilly, instrumentalists and dancers; and pictures.

DEWSBURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; G M., Mr. Otto C. Culling; R. M., Mr. J. Herbert Asquith.—This week (twice nightly), (Good Friday excepted): Mr. J. Newton Cowling presents "The Collier's Lass." The company includes: Mr. Harry Sainsbury, Mr. Stanley Radcliffe, Mr. Kenneth Jackson, Mr. William H. Melrose. Mr. Ben Carr, Mr. Bert Johnson, Mr. John Locke, Mr. Esterbrook. Mr. George Lorena, Miss Ivy Clowser, Miss Bella Moody, Miss Ellen Beverley, Miss Annie Graham, Miss Elsie Shelton. T. M., Mr. Stanley Radcliffe. Next week: "East Lynne."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Claude Shayler; Asst. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—This week: 10 Loonies; Arthur Gill; Mertz and Whittle; Charley Harvey; Mdlle. Yetta; Sylvia Cavalho and Co., in sketch, "The Husband of Peggy"; Stork Bros.

INDUSTRIAL HALL.—L., Andrews' Pictures, Ltd.; R. M., Mr. J. Bernard O'Keefe.—This week: F. Schofield, vocalist; and pictures.

DONCASTER.

GRAND THEATRE.—L., The Palace Theatre (Doncaster), Ltd.; M., Mr. J. W. North; A. M., Mr. C. H. Bell; Mus. D., Mr. Charlton T. Waddington.—This week (twice nightly): Mr. Charles Locke presents "A Blind Girl's Love." The company includes: Mr. Elton Morgan, Miss Flo Norman, Mr. Edwin Turner, Mr. Erne Turner, Little Edna, Mr. Artie Francis, Mr. George Steel. Mr. Fred Morris, Miss Adeline Raby, Miss Hetty Senior, and Miss Issa Steel. Good Friday: Catlin's Royal Pierrots. Next week: Mr. Alban B. Limpus' Company in "Bella Donna."

PALACE.—P., The Palance Theatre (Doncaster), Ltd.; M., Mr. J. W. North; A. M., Mr. C. H. Bell; Mus. D., Mr. Felix Burns.—This week (twice nightly): Henry De Vries presents his Naval Sketch, "Submarine F.7"; Jack Volta and Maud, in gymnastic speciality; Cyrus Dare, mimic and entertainer; the O'Mahonys, singers; the Melroses (Lalla and Matt), musical comedy duo, in "The New Page"; Dave Bryant, comedian and mimic; Briff, Braff, and Broff, comedy tumblers; and pictures.

DOVER.

PALACE THEATRE.—M., Mr. F. L. Loveridge, T.T.M.A.—This week (twice nightly): Mr. W. Steele and Mr. J. Somerville's company in "East Lynne" and "Ticket-of-Leave Man."

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M., Mr. E. W. Holford; Mus. C., Mr. C. C. Hill.—This week (twice nightly): Atlas, undefeated champion, with Miss Vulcana, the strongest living lady, together with the Sisters Atlas and Little Gus; Norah Althea, comedienne; the Lola Vereker Trio, in musical comedietta, "A Cider to Decide 'er"; Carson Hicks, the loose-legged manladian; Edie Harvey, comedienne; Fred Colley and Minnie Scott, in comedy, "Tit-Bits"; Sam Milbourn, comedian.

KING'S HALL.—M. D., Mr. H. R. Geddes.—This week (twice nightly): The Four Ascots, ragtime dancers; the Falcons, acrobatic comedians; Rich. Taylor, whistling ventriloquist; pictures.

DUBLIN.

GAIETY THEATRE.—M., Mr. Chas. Hyland.—Closed this week. Re-opening on Easter Monday with a welcome return visit from D'Oyly Carte's principal repertoire company in "The Mikado," "Patience," "Yeomen of the Guard," and "The Gondoliers," all of which will be performed the first week.

THEATRE ROYAL.—M., Mr. Chas. Terry.—Closed this week. Next week: "Peter Pan," with Pauline Chase in the title-rôle.

EMPIRE THEATRE OF VARIETIES.—M., Mr. Geo. Marsh.—The Five Honeysuckles juggle with the utmost dexterity, and their many humorous touches are highly appreciated; the Three Its sing and dance in capital style; Mr. and Mrs. Arthur Bell show high histrionic ability in "The Miser's Repentance"; Miss Elina Turner proves herself a capital impersonator; Hal Milner is in every way successful as a comedian; Miss Lilian Ward has a most deserved encore, her sweet singing and dainty dancing being much admired. The Sisters Goodman also make good, and with Miss Rale Walters, a talented comedienne, make up a capital programme.

TIVOLI THEATRE OF VARIETIES.—M., Mr. Chas. M. Jones; Asst. M., Mr. H. Murphy; Mus. D., Mr. E. J. Taylor.—Closed this week. Re-opening Easter Monday

QUEEN'S THEATRE.—M. D., Mr. H. J. Baynton; M., Mr. Charles Wright.—Closed until Easter Monday, when "The 10.30 Down Express" will be produced.

WORLD'S FAIR WAXWORKS.—P., Mr. James. —The Little Sisters Colley are a great attraction here, their singing and dancing being hugely enjoyed; S. H. Galligan is a capital ventriloquist and a humorist of much originality; Harry Wilson has a delightful baritone voice, and with the pictures makes up a capital evening's entertainment.

BODEGA. — Commercial-buildings, Dame-street; Wines, Spirits, Cigars, &c.; Restaurant, Luncheons, Sandwich Bar; Theatrical papers.

DUDLEY.

OPERA HOUSE.—P., Dudley Opera House Co., Ltd.; B. M., Mr. F. Edgar Manaton.—This week (twice nightly): The Bouncing Dillons; Miss Licia Breit, vocalist and dancer; Dalkeith, rag-time cartoonist; The Vi Davis Trio, in singing and musical pot-pourri; Byden, Currie, and "Bristles" (dog), comedy team; Bert Norman and Will Allan, comedians and dancers; The Venetians, in sculpture, singing, and painting. Next week: T. Elder Hearn and varieties.

DUNDEE.

HER MAJESTY'S THEATRE.—P., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. Geo. T. Minshull; Licensee and A. M., Mr. Louis Karpe; Mus. D., Mr. H. Everitt Loseby.—This week (once nightly): Sir George Alexander presents "Bella Donna." The company includes: Mr. Stephen T. Ewart, Mr. George Bishop, Mr. Herbert Ranson, Mr. Ivan Campbell, Mr. F. Jeffreys, Mr. Cyril Cattley, Mr. Eric G. Turner, Mr. J. Adeane-Barlow, Mr. H. Kemble-Barnett, Mr. Frank Elton, Miss Edyth Latimer, Miss Nella Powys, and Miss Mollie Moynagh. T. M., Mr. J. W. Wood-Ingram. Matinée, Saturday, 2.15. Next week: Miss Haidee Gunn in répertoire.

GAIETY THEATRE.—L., Gaiety Theatre (Dundee), Ltd.; Licensee & M. D., Mr. Henry C. Cavanah, C.A.; Mus. D., Mr. J. Murphy.—This week (twice nightly): Mr. Percy Williams presents "The Fatal Wedding," by Theo Kremer. The company includes: Mr. Frank Liston, Mr. Gerald Kennedy, Mr. Harry M. Vernon, Mr. J. K. Woods, Mr. Frank Ashley, Mr. J. Newton, Miss Maude Warburton, Miss Beatrice Shirley, Miss Blanche Huber, Baby Marjorie Aubrey, Master Leonard Wricks, Miss Edith Dews, Miss Hilda May, Miss Daisy Trenchard, Master Tom Grice, etc., and chorus of children. Next week: "The Great Detective."

KING'S THEATRE AND HIPPODROME.—L., Dundee Theatres, Ltd.; Licensee & M., Mr. S. McIntosh; Mus. D., Mr. E. B. Rogers.—This week (twice nightly): The Three Lyres, in musical act; Charlotte Parry, in fantasy entitled "Into the Light"; Arthur Croxon, entertainer; Katrina, violinist, and the composer-pianist, Herbert Langbourne; Topsy Johnson, in vocal scena, "Drifting"; Frank Powell, burlesque character comedian; Jock Kelly, the Australian frontiersman, assisted by Violet Kelly, whip expert; and the Kingscope. Next week: Albert Whelan.

WEST END CINEMA.—S. & T., Mr. Alex. Mitchell.—This week (twice nightly): George Lackie, Scotch comedian; and pictures. Matinée, Saturday, 3.

PALACE THEATRE.—L., B. B. Pictures, Ltd.; M. D., Mr. J. J. Bennell; A. M., Mr. Tom Lunn.—This week (twice nightly): The Twelve Rainbows, in vocal and dancing scena; and pictures. Matinée, Saturday, 3.

EMPIRE THEATRE.—L., B. B. Pictures, Ltd.; M. D. Mr. J. J. Bennell; A. M. Mr. C. J. McArthy.—This week (twice nightly): Ruthie Vollmer, "the girl who hypnotised the lions"; Sydney Bland, light comedian; and pictures. Matinée, Saturday, 3.

PAVILION PICTURE AND VARIETY PALACE.—P., Messrs. R. and J. Pennycook; M., Mr. J. Pennycook; Mus. D., Mr. James Walton.—This week (twice nightly): Cora Corina, in her polyglot scena; Bobbie Grieve ventriloquial entertainer; Jack Holden, Scotch comedian and dancer; and pictures. Matinée, Saturday, 3.

TIVOLI THEATRE.—P. and M., Messrs. Edward and McIntosh; Mus. D., Mr. Wm. Blyth.—This week (twice nightly): Rae and Rae, comedy entertainers; and pictures. Matinée, Saturday, 3.

NEW HIPPODROME.—P. & M., Mr. A. E. Binnall; Mus. D., Mr. Fred Ruse.—This week (twice nightly): Variety turns and pictures. Matinée, Saturday, 3.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L. & M., Messrs. Murray King and Clarke; Mus. D., Mr. Wilson B. Dibble.—This week (once nightly): On Thursday and Saturday, Mr. C. Aubrey Smith and Miss Lilian Braithwaite and company in "Margery Marries" and "Instinct." The company includes: Miss Lilian Braithwaite, Miss Mary Raby, Mrs. Fordyce, Miss Marion Sterling, Miss Gladys Storey, Miss Edith Ife, Mr. C. Aubrey Smith, Mr. Charles Vernon, Mr. J. L. Mackay, Mr. Tom Mowbray, Mr. Brian Egerton, Mr. George Gamble. Next week: Mr. Lionel Rignold and Mr. Charles Macdona's company in "Fanny's First Play."

PIER PAVILION.—M., Mr. George Hayes; Mus. D., Mr. E. W. Peilsen.—This week (once nightly): Mr. B. Iden Payne's company in "Phyl." The company includes: Miss Zola Woodruff, Miss Oliva Novina, Miss Cicily Fairfield, Miss Agnes Bain, Miss Helen Mackenzie, Miss Mona Limerick, Mr J. H. Irvine, Miss Ine Cameron, Mr. Arthur Phillips, Mr. Claude Haviland. Good Friday: Miss May De Sousa and other artistes. Next week: "The Turning Point" and "Doormats."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—This week (twice nightly): Mr. Walter Ellis, assisted by Miss Anna Fawcitt and Miss Elsie Craig, in "The Sleepwalker"; Mr. Leon Bosco, comedy conjuror; the Nestlos, gymnasts; the Two Le Roys, vocalists and dancers; the Three Colquhouns, in "The Minstrels' Rehearsal"; Stuart and Evans, comedians; Kitty Lear, comedienne; and pictures.

DEVONSHIRE PARK FLORAL HALL.—S. & M., Mr. E. A. Brown.—On Friday next Mr. Norfolk Megone and his orchestra, The Meistersingers, commence their Easter engagement. The principals are Mr. W. J. Sasbach, Mr. Charles Leggett, Mr. Giacomo. For the week-end concerts the vocalists are Senor Jose de Moraes and Miss Gertrude Blomfield.

ECCLES.

CROWN.—P., Messrs. W. H. Broadhead and Son.—This week (twice nightly): Musical Bentleys, in musical act; and pictures.

EDINBURGH.

ROYAL LYCEUM THEATRE.—M. D.'s, Mr. F. W. Wyndham and Mr. Geo. T. Minshull; A. M., Mr. Simon Ord; Mus. D., Mr. E. J. Rogers.—Mr. Robert Courtneidge's company has been attracting big houses this week with "The Arcadians," a piece which retains its freshness in a wonderful degree. Mr. Dan Agar avails himself of the many opportunities in the part of Simplicitas, and is at his best in the humorous business of the character, into which he contrives to infuse a dash of originality. Mr. George Hestor has a happy talent for the rendering of broadly comic effects, and his impersonation of Peter Doody, the melancholy jockey, is another triumph for this versatile comedian. Miss Margaret Swallow won a real success by her graceful acting and expressive singing as Sombra, and Miss Nellie Kavanagh is very charming and sweet Easy and pleasant in his style, Mr. H. Nelson Hancock as Jack Meadows was particularly noticeable, and the admirable dancing of Miss Maudie Ray and Mr. R. Gascoyne are features in a performance which gives much pleasure to the audiences.

THEATRE ROYAL.—M. D's., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; A. M., Mr. Wm. Whitehead; Mus. D., Mr. E. J. Rogers.—A return visit of "Kismet" gives playgoers another opportunity of enjoying Mr. Edward Knoblauch's fascinating Arabian Nights entertainment. Mr. George Dance's company again tour the piece, which is attractively staged and fittingly produced. The rôle of Hajj is well played throughout by Mr. Hubert Carter, and Marsinah has a delightful representative is Miss Georgina Milne. Miss Amy Fanchette misses none of the comedy elements possible for the part of Narjis, Mr. Frederick Annerley repeats his excellent impersonation of the villainous Wazir Mansur, Miss Nina Lyn makes a vixenish Kut-al-Kulub, the Wazir's first wife; the Caliph Abdullah is most pleasingly portrayed by Mr. Geo. R. Montford, and Mr. Dennis Wyndham presents quite a terrific appearance as the Sworder Kafur; while among the many other personages, all of whom contribute in their respective degrees to a successful "tout ensemble," Messrs. Walter Lindsay, Eric Burrows, F. W. Ford, Gerald Hamer, and Francis Hathaway render good service. Skilful manipulation of the crowds in the bazaar scene creates an interesting spectacle, and the weird musical entr'actes add their effect to the completeness of the performance.

KING'S THEATRE.—P., The Edinburgh Construction Co., Ltd.; A. M., Mr. P. L. Howat; Mus. D., Mr. A. Douglas Wilcox. — Cinquevalli heads the programme here this week, and the prince of jugglers displays his deftness and neatness of execution with unabated vigour. Mr. Victor Newman has undoubted dramatic power and insight, and these qualities are well shown in his character selections from Shakespeare and Dickens. Miss Greta Mack renders various ballads, including the ever popular "Comin' thro' the rye," with expression and taste; the Corona Gatty Trio present a delightful musical act in their "Silver Hall of Harmony," in which the inevitable rag-time tunes find a place; and Hermann and Evelyn give a daring performance on the slack wire. Dalmere's Circus has a company of diverse animals, rabbits, cats, dogs, doves, rats, and monkeys, which all seem to live in a most friendly condition, and perform some clever tricks. A notably good whistler and mimic of animal sounds is heard in the person of Alex. Shawland; Frances Hanlen, vocal comedienne, and Vivian Foster, clerical comedian, add to the gaiety of the entertainment.

EMPIRE PALACE THEATRE.—P., Moss' Empires, Ltd.; A. M., Mr. Charles J. Bayne; Mus. D., Mr. James Howarth. — The Hanlon Brothers had the leading position on this week's bill with their farcical pantomime absurdity, "Just-Phor-Phun," which the four members of the troupe carry through in spirited fashion, mingling comedy and gruesome drama. A lively entertainment of mirth and melody was provided by the Merry Harlequinaders, whose harmonious singing greatly pleased the audience. Marie Kendall, in addition to contributing two amusing songs in her own popular style, gave illustrations of the "turkey trot" craze in the grotesque movements of which she was partnered by Steve McCarthy, who also supplied an expert comedy dancing turn of his own. Dorma Morgan made a most agreeable impression as a dainty comedienne, with a fresh and attractive style. The football contests of the Paulhan Team of Cyclists aroused considerable interest and excitement at each performance; Stacey and Williams secured a cordial reception as patter comedians; Reynolds and Donegan displayed their accomplishments on roller skates; and choice pictures were shown on the American bioscope.

FALKIRK.

GRAND THEATRE.—M. D., Mr. R. C. Buchanan; R. M., Mr. Horace W. Ebbutt.—This week: Cummings' Variety Co.; Sharp's Tromboneers; Irvie Hayman and company in "Christmas Eve"; Inez and Pim, gymnasts; Mint and Mart, comedy artistes and trick cyclists; James Houston and company in "The Best Man"; and pictures.

ELECTRIC THEATRE.—M. D., Mr. J. E. Atkinson.—This week: Haley's Garden of Girls, vocalists and dancers; the Two Jeyes, whistlers the Three Bowies, in a Scotch comedy sketch; and pictures.

FOLKESTONE.

PLEASURE GARDENS THEATRE.—M., Mr. H. B. Hampton.—This week (commencing Saturday, 22nd).: Mr. George Dance's company in "The Sunshine Girl." Cast includes: Mr. Jack Morrison, Mr. Harry Bentham Mr. Percy Cahill, Mr Richard Saker, Mr. C. McCann Mr. John Rorke Mr. Frank Foy, Mr. A. H. Odams Mr. Fred C Odams, Mr. Cyril Mayne, Mr. J. Broadbent, Mr Clifford Warren, Mr. Lionel Greene, Mr. Jack Morris. Mr. Theodore Leonard, Miss Winifred Vo't, Miss Mary Leyland, Miss Cora Engleton Miss Ethel Monks. Miss Queenie Hare, Miss Molly Moore Miss Lily Bell. Miss Netta Tomlinson Miss Marion Meynell, Miss Ruby Hope, Miss Dorothy Cooper. Miss Jennie Richards, and Miss Mysie Devine. T.M., Mr. George Mudie, jun.

GATESHEAD.

KING'S THEATRE.—G. M., Mr. R. F. Douthwaite; A. M., Mr. M. S. Hammond.—This week (twice nightly): Mr. C. Watson Mill presents "The Night Side of London." The company includes: Mr. Terrance Byron, Mr. Alfred Maurice, Mr. E. Hall Eldon, Mr. Henry Earlsmere, Mr. Leslie Lingham, Mr. Gerald Lea, Mr. Ern Carlton. Mr. J. Mackasey, Mr. P. Oscaren, Mr. T. Smithby, Mr. Stephen Gibbons, Mr. Peter Sturgess, Miss L. Moure, Miss Marie E. Cotton, Miss Josephine Olga, Miss M. Kitts, Miss Kitty Melville, Miss Vera Grafton, Miss Madge Heyton, Miss Cissy Bellamy. T. M., Mr. Alfred Maurice. Next week: "The Blackguard of the Queen's Regiment."

METROPOLE THEATRE.—P., Newcastle and Gateshead Theatres, Ltd.; A. M., Mr. E. C. Howitt.—This week (twice nightly): Miss Ethel Van Praagh and Mr. J. Edward Whitty present—Monday, Tuesday, and Wednesday, "Moths"; Thursday and Friday, "The Hand of Destiny"; Saturday only, "The Power of Gold." The company includes: Mr. A. Austin Leigh, Mr. Guy P. Ellis, Mr. Stuart Chedburn, Mr. Stanley White, Mr. John Corless, Mr. Harold Ford, Mr. H. T. Weldon, Mr. Charles Gratton, Mr. Robert Sedgeley, Mr. Richard L. Priestley, Miss Flora Hastings, Miss May Neilson, Miss Dorothy Dewhurst, Miss Ethel Van Praagh. Next week: "The Frontier Queen."

GILLINGHAM.

GRAND.—P., The Grand Picture and Variety Co.; S. & M., Mr. W. T. Beattie.—This week (twice nightly): The Digbys, comedy duo; Chas. Rivers, comedian and raconteur; Dixx and Sunn, eccentric comedians and dancers; Dalmeny, juvenile vocalist and dancer; and pictures.

GEM.—P., Messrs. C. and S. Goodman; M., Mr. C. Goodman. — This week: Little Doris Sear, juvenile comedienne; Geoff. Temperley, light comedian; and pictures.

GLASGOW.

THEATRE ROYAL.—M. D., Messrs. Fred W. Wyndham and Geo. T. Minshull; A. M., Mr. Harry F. Ashton.—The latest musical comedy to reach Glasgow is "The Pink Lady," which was presented on Monday by Mr. Philip Michael Faraday's company. A good house enjoyed the performance. Mr. Fred Wright, jun., is very amusing in the part of Dondidier, the antique dealer. Miss Hilda Vining looks well and sings charmingly as the Pink Lady, and Miss Gladys Beech is a sweet Angele. Mr. Percy Carr enacts the lover, Lucien. Mr. Robert Blythe plays with much point as Maurice. Mr. Walter Cross is an amusing Bébé. Miss Vi Seymour sings and acts well as Serpolette. Mr. Frank Attree makes an eccentric detective. Miss Mynie Maye contributes a couple of clever dances. Miss Joan Keddie acted with spirit as the Comtesse de Montament, and Miss Mabel Durrant infused a wealth of humour into the part of Madame Dondidier.

KING'S.—M. D., Messrs. Fred W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane. —"Proud Maisie" has entered into the second and last week of its run at the King's. Mr. Vernon Steel is a young and finished actor who plays the part of Neil McAlpine in a manner few could excel. Mr. Henry Le Grand gives an effective rendering of Guy, Lord Monteith; Mr. J. J. Bartlett is seen to advantage as the Earl of Pitcour, and the audience recognise an old friend in the person of Mr. Frederick Morland, who plays Duncan. Mr. Wilfred Manners and Mr. W. Garrett Hollick take the parts of McDonald of Clanranald and Cameron of Lochiel respectively. Mr. Frank Esmond as Alan McGregor is as prominent a singer as he is an actor, and his rendering of "The White Cockade" is very effective. Miss Laura Cowie, who acts the title part, is a young and talented actress whose emotional scenes are perfectly played. Miss Ethel Inson as Mhorag McGregor sings sweetly "Proud Maisie" and "The Northern Breeze." The scenery and staging are excellent.

ROYALTY.—Sub-Lessee. Mr. Alfred Wareing; A. M., Mr. John Carpenter.—For the second week of his repertory season Mr. Wareing is giving "The Waldies," by S. J. Hamlen, whose play, "Barbara Grows Up," was so successful in a former season here. To a clear and well-worked-up story Mr. Hamlen has united some clever studies of character, and the play is very well acted throughout. Miss Ruth Mackay is excellent as Hannah Waldie, and, in striking contrast to the seriousness of this part, is the light-hearted and frivolous Euphemia of Miss Dorothea Desmond. Mr. Richard Fielding plays the stern old father with incisive force, and the maternal fondness of Mrs. Waldie for her erring son is well expressed by Miss Sybil Noble. Mr. Guy Addison gives a fairly good rendering of the part of the son, Alec, whose misdeeds supply the motive of the play. Mr. H. A. Saintsbury is well placed as Allan Ross, and makes the character a notable one. Mr. G. A. Seager as James Pritchard, Mr. Frank Conroy as Leslie Fyfe, and Miss Helen Brown as Jeanie, ably sustained the remaining parts. The play was produced by Mr. Norman Page, and was preceded by a new comedietta, noticed elsewhere, entitled "The Surrender of Juan."

GRAND.—P., Moss' Empires, Ltd.; R. M., Mr. H. J. Crane.—The naval and military drama, "The Girl of My Heart" is staged here this week with a company under the control of Messrs. Leonard and French, Mr. Herbert

clever show; the New Macs sing, dance and patter to the delight of all; Rex Miller is a conjurer who amazes with his clever work; the Three Reigals are smart comedy acrobats; Gordon Stretton is an excellent coon singer, with good numbers; a clever little lady juggler is René; Charles Doran, Glasgow's boy tenor, sings well; and pictures complete.

OLYMPIA.—L., Messrs. De Frece and Edelsten, Ltd.; M., Mr. John M'Millan; Mus. D., Mr. Lex Holmes.—The place of honour here is taken by Frank Bush, the American raconteur, who is heard to much advantage in new jokes and sayings; while the efforts of Norton and Doon in a comedy spasm, "The Wrong Wright," kept the audience in roars of laughter; the Remarkable Vincent is a wonderful acrobatic table expert; and the turn submitted by Johnny Dwyer is clever and amusing; a high-class musical entertainment is provided by Godfrey Kneller; and Renee D'Astre is an accomplished acrobatic dancer. The remainder of the company includes: Melt and Bray, eccentric comedians; Burr and Retter, Continental acrobats; and Olympia pictures, including films up-to-date, interesting, and amusing.

SAVOY, LTD.—L., Lillie Williams and Co.; M., Mr. H. Godwin; Mus. D., Mr. Fred Saker.—The rich humour of "Cramond Brig" is delighting large audiences here. Mr. John Clyde's Jock Howieson is a masterpiece in genial characterisation, and he is well supported by Mr. Durward Lely (as James II.) and a capable company. Tarro Miyake, the famous Japanese wrestler, gives remarkable exhibitions in ju-jitsu; a lively rag-time show is given by the Four Evans in song and dance; while a delightfully dainty little lady is Little Ella, who has nothing of the comedienne's art to learn. Jessie Cameron gains much applause for her Scottish songs, as also does Jim Cheetham for his clever whistling. The Nicol Brothers provide an agreeable cycling act; while Petro and Leon are experts on the trapeze. Hector Donald, comedian, and Bell and Meaton, cross-talkers, also appear.

HENGLER'S, LTD.—M. D., Mr. Albert Hengler; G. M., Mr. Harry Milne.—Clever and enjoyable variety items are this week contributed by Ernest Shannon, light comedian; Sisters Sligo, instrumentalists; and Frank Jerome and Kiddies in their speciality, in addition to a wonderful collection of pictures.

PRINGLE'S, LTD.—M. D., Mr. Ralph Pringle; R. M., Mr. George Paulton; Mus. D., Mr. William Milne.—This week (twice nightly): Newman and Knight give a clever and amusing act entitled "The Juggler at Home"; Kit Keen is a coon comedian with good songs; and pictures complete.

STAR PALACE, PARTICK.—P., Star Picture and Vaudeville Co., Ltd.; R. M., Mr. Geo. Chandos.—The Four Impromptus in song and harmony are a talented quartette, the Vigoranto Trio are fine novelty acrobats; the Danas present a laughable act in "Honeymooning"; and pictures complete.

PANOPTICON.—Sole P., Mr. A. E. Pickard; M., Mr. W. Sinclair.—This week (four times daily): Sisters Elwyn, vocalists and dancers; Chas. Weston, buck and wing dancer; John McKay, tenor; Dolly Du Barrie, comedienne and mimic; Mack and Hill, comedians, patterers and dancers; and pictures.

CASINO.—Sole P., Mr. A. E. Pickard; R. M., Mr. H. G. Glenroy.—This week (twice nightly): Chorley and Conner, Scotch comedy couple; Holland and Louie Halls present musical interlude; Geo. West, mimic; La Belle Tosca, in speciality on slack wire; and pictures.

MARYHILL STAR PALACE.—P., Maryhill Star Palace, Ltd.; G. M., Mr. Wm. Howgate.—This week (twice nightly): The famous New York Comedy Four, singers and comedians; Sisters Stuart, rag-time vocalists; and pictures.

IBROX PICTURE PALACE.—Sole P., Mr. A. E. Pickard; R. M., Mr. W. Sowerby.—This week (once nightly): Corcoran, in musical and quick-change act; Geo. Bernard, actor vocalist; and pictures. Matinée, Saturday, 3.

GLOSSOP.

THEATRE ROYAL.—P. & M., Mr. Sydney Spenser; A. M. and Mus. D., Mr. W. E. Cottrill.—This week (twice nightly): Mr. Herbert Barrs presents the dramas: Monday, "Repentance"; Tuesday, "Sapho"; Wednesday, "Her Evil Genius"; Thursday, "Trilby"; Saturday "Life." The company includes: Mr. A. Pitt, Mr. A. Wimpenny, Mr. H. Ord, Mr. Herbert Barrs, Mr. J. B. Stanley, Mr. Alan Arthur, Mr. W. Ash, Mr. A. Rndd, Mr. R. Elliott, Mr. W. H. Dale, Mr. H. Jones, Miss Margaret Turner, Miss Maggie White, Miss Eva Alliston, Mis Winnie Wish, Miss Dorothy Oswald. Matinée, Good Friday, Recital and pictures.

GLOUCESTER.

PALACE.—L. & G. M., Mr. Will Smithson; R. M., Mr. R. T. Rea.—This week (twice nightly): Mr. and Mrs. Wilson Benge and company, in "The Cowboy's Revenge." T. M., Mr. Lauri Moynaham. The company includes: Mr. Wilson Benge, Mr. Harry Vayne, Mr. Charles T. Higgins, Mr. Austin Dean, Mr. Frank Cavanah, Mr. Lauri Moynaham, Mr. Bob Linton, Mr. Charlie Smythe, Mr. F. J. Lawson, Mr. Bert Denton, Mr. S. T. Wilson, Mr. P. J. Tomkins, Mr. Ralf Hillier, Mr. H. J. Sanderson, Mr. Karl Peters, Mr. Seth Thomas, Mr. Tim Preston, Ska Wapka, Foy Cafinch, Amos Halma, Miss Maud Hastings, Miss Nellie Hazel, and Miss Sadie Smith. Next week: Chung Ling Soo and company.

KING'S HALL.—L., Messrs. Poole's Theatres, Ltd.—This week: Orpheus, in the hall of music; Bert Lytton, light comedian; and pictures.

GOOLE.

THEATRE ROYAL.—L., Mr. P. Bennett.—This week (twice nightly): Mr. Harold, and Mrs. Harold Lisle present Les Petits Anglais, in "Melodies on the Lawn"; and pictures.

COLISEUM.—P. & M., Mr. R. Hainsworth; Asst. A. M., Mr. W. Hainsworth. — This week (once nightly): The International Opera Quartette, comprising Miss Evelyn De Lara, Mr Frank Savage, Miss Lillian Hunt, and Mr. Ernest Trowbridge, in a repertory of condensed operas, viz., "Bohemian Girl," "Faust," "Maritana," and "Il Trovatore." Ernst, the wonderful boy violinist; and pictures.

PALACE OF VARIETIES.—M., Mr. T. E. Rose.—This week (twice nightly): The Sisters Lambert, in "Peggy to the Rescue"; and pictures.

GRAVESEND.

GRAND THEATRE OF VARIETIES, LTD.—M. D., Mr. John Collins; D., Mr. M. Hyman; M., Mr. Charles G. Rembges.—This week (except Good Friday), (twice nightly): The Mysterious Mysticus, illusionist; Leo Tell, animal mimic; Vagabond West, vocalist; Sisters Olroyd, duettists and dancers; Kitty Robey, comedienne; Sergeant Mumford, 16th Lancers; Bryce and Stanley Company present "£20,000"; and pictures.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright; Mus. D., Mr. W. T. Green.—This week (once nightly): Mr. George A. Street and company in "The Cattle Thief." The cast includes: Miss Amy B. Ellis, Miss Kathleen L. Russell, Miss Mabel Norrie, Miss Beatrice Western, Mr. Fred Fox, Mr. Frank Orchard, Mr. Leslie M. Mitchell. Mr. Harry Leach, Mr. R. Alltree, Mr. W. Henny, Mr. Edward Dobson, Mr. J. Hamilton, Mr. Nat Palmer, Mr. Saunders, Mr. Harry Webber, Mr. W. Plant, Mr. W. Henry, Mr. W. Hicks, Mr. S. Waters, and Mr. George A. Street. Next week: "The Arcadians."

GRIMSBY.

PRINCE OF WALES' THEATRE.—M. D., Mr. J. H. Curry; A. M., Mr. Henry Carlton; Mus. D., Mr. J. R. Bingley.—Mr. E. L. Garside is presenting "A Girl's Good Luck" this week. The company includes: Mr. Wentworth Fane, Mr. Lionel French, Mr. Bertie Hammersley, Mr. Wm. Attfield, Mr. Miller Watson, Mr. Ben Robey, Miss evelyn M. Walton, Miss Winifred Love, Miss Nellie French, and Miss Nellie Garside.

PALACE.—G. M., Mr. F. Verner Walford; A. M., Mr. H. S. Surfleet; Mus. D., Mr. T. Stevens.—This week: Amasis, illusionist; the Fourteen Kino Juveniles, in vocal and dancing act; Gordon and Elgin, rag-time artistes; Randolph Sutton, comedian; George Harvard, in "The Fairy's Wand"; Arthur Slater, whistler; and Rosie Pink, comedienne and dancer.

GUERNSEY.

THEATRE ST. JULIANS.—M. D., Messrs. Ed. Marris and Albany Ward; R. M., Mr. George A. Deighton.—This week (once nightly): Sarnthaler Troupe, tyrolean vocalists and dancers; Henri Forde; Blodwen Butcher, soprano vocalist; and Renee Ray in artistic tableaux; and pictures. Matinée, Saturday, 3.

HALIFAX.

GRAND THEATRE.—P., The Northern Theatres Co., Ltd.; M. D., Mr. William Robinson; G. M., Mr. Otto Culling; A. M., Mr. J. Hinton.—This week (twice nightly): Mr. Charles Locke presents "One Life, One Love." The company includes: Mr. T. Arthur Ellis, Mr. Lancelot Usher Mr. Polson Turner, Mr. Ernest Yandell, Mr Arthur Ramsay, Mr. Patterson, Mr. Edward Pearse, Mr. Arthur Martin, Mr. John Bush, Mr. Harry Neville, Mr. Edwin Thomas, Mr. Wilson Williams, Miss Emma Rainbow, Miss Cherry Veheyne, Miss Ethel Wensley, Miss Dora Pass. Next week: "The Woman He Wanted."

HANLEY.

THEATRE ROYAL.—P., Hanley Theatres and Circus, Ltd.; M. D., Mr. Chas. G. Elphinstone; M., Mr. Frank Powis.—This week (Good Friday excepted), (once nightly): Messrs. Polini and Melford present "The Silver King." The company includes: Messrs. N. Pilsener and A. Baxter, Mr. P. Abutt, Mr. F. Allwood, Mr. Henry Littlejohn, Master Rodney, Mr. J. O. Smith, Mr. E. Fisher, Mr. I. V. Harte, Miss Margaret Cloud, Miss Fanny Binstead, Miss Edith Benson, Miss Ellen Foster, Miss Marguerite Winton, Mr. Arthur H. Rooke, Miss Roberta Pulleyne, Mr. Alfred Terris, Little Dolly Douglas, Mr. H. Elliott-Ball, Mr. Arthur Wright, Mr. Raymond Le Caudey, Mr. Fred May, Mr. Leslie Ellis, Mr. Stanley Terran, Mr. John Franklin, Mr. L. Ettway, Messrs. A. Fry and F. Rodgers. Next week: "The Younger Generation."

GRAND.—M. D., Mr. Chas. G. Elphinstone; M., Mr. F. Dudman Bromwich.—This week: The Westwoods, cyclists; Marjorie and Maude, dancers; Jenkins Bros., eccentrics; Bert Lloyd and Co. in "What a Pal"; the Harvard Sextette, song and dance artistes; Frank Hemming and Marie Free, comedy artistes; Bert Weston; Beth Tate; and pictures.

KING'S.—L., Mr. J. P. Moore; M., Mr. Colin Hazlewood.—Vaudeville and pictures.

HARROGATE.

GRAND OPERA HOUSE.—M. D., Mr. William Peacock.—This week (twice nightly): Sie Tahar's oriental zienats; Four Behans, comedy artistes; Millie Doris, low comedienne; Robb Gillmore, comedian; Kantelli, in wire act; Helm and Cozens, comedy duo; Alex. Lawson, comedian; Mr. F Melville presents the "Moto-girl." Next week: "Bunty Pulls the Strings."

HASTINGS.

GAIETY THEATRE.—M., Mr. H. W. Rowland; R. A. M., Mr. C. E. Scutt.—This week (except Friday): "The Dust of Egypt." Cast includes: Messrs. Arthur Poole, George Child, Victor Stanley, Cyril Percy, A. H. Reed, J. Halstead, Ardene Linden, Percy Groves, Gerald Muir, Peter Millar, Bowen, Misses Annie, Stalman, Beatrice Egerton, Maud Gill, Mabel Constance, and Jessica Walters. Preceded by "After the Opera." Matinée, Saturday, 2.30.

PIER PAVILION.—M., Mr. Charles Hawker.—Re-opened this week, when Mr. Frank Weathersby presents "Nobody's Daughter." The company includes: Messrs. Henry Wolston, Edmund Sydney, Maurice Hansard, Leslie Clare, Henry Stanton, Misses Daisy Nunn, Julia Coleman, Nina Osborne, Jeanie Mill, Mary Curran, and Molly Tremaine.

HORDEN.

PALACE.—P., Messrs. Matthew Oswald and C. F. McPherson; M., Mr. Bert Velma; Mus. D., Mr. S. Harvey. — This week: Covello, in musical speciality act, "A Rustic's Holiday"; Tom Berwick, the black tit-bit; and pictures.

HOUGHTON-LE-SPRING

GAIETY.—P., Messrs. Hall and Ainsley; R. A. M., Mr. Robt. Ainsley.—This week: Messrs. Paul Beckett and Leonard Lawrence submit "Temptress of Paris." The company includes: Messrs. Paul Beckett, Henry Beckett, Leonard Laurence, Guy Lawton, Ronald Howard, Stanley Oban, Francis Bates, A. Herbert, Fred Small, Miss Ida Irving, Miss Dorothy West-Symes, Miss Georgie Loncraine, and Miss Enid Edoni.

EMPIRE.—P., Houghton Empire Theatres, Ltd.; M., Mr. W. H. Lindon Travers.—This week: The Gilberts, in "Pastimes in Camp"; and pictures.

HUDDERSFIELD.

HIPPODROME.—P., The Northern Theatres Co., Ltd.; M. D., Mr. William Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. S. Winks; Mus. D., Mr. T. Hoyle.—This week (twice nightly): Mr. Wilson Howard and company in "What Women Will Do for Love." The company includes: Miss Carlotta Anson, Miss Madge Clare, Miss Florence M. Daly, Mr. Fred G. Ingleby, Mr. Frank Hertie, Mr. Gerald Smythe, Mr. Carl Vallender, and Mr. Wilson Howard.

PALACE.—P., Mr. Frank Macnaghten; M., Mr. Herbert Garside; Mus. D., Mr. Tom Murgatroyd.—This week: Harry Vernon's company in "Canada"; Marriott Edgar, female impersonator; the Three Owens, speciality dancers; Miss Kitty Douglas, comedienne; the Four Joy Belles, singers and dancers; the Three Royal Matsuis, Japanese entertainers; the Sisters Reeve, duettists; Callen and Emery, in comedy duologue; and pictures.

HULL.

GRAND THEATRE.—P., Morton's, Ltd.; R. M., Mr. W. F. Morton; M. D., Mr. Louis Hermann.—A welcome return visit is that of "Diana of Dobson's," which met with a hearty reception on Monday evening. It may be said that Miss Cicely Hamilton's pleasing play went with all the go of a new production, and never a point was lost of its incisive dialogue. The title-rôle is filled by that consummate artiste, Miss Katherine Harrington, whom we saw not so long ago in "Passers-By." She acted the high-spirited little lady with consummate skill, and none could have played more cleverly the scene with the match-making Mrs. Cantelupe, a rôle successfully filled by Miss Caroline Fenton. As Capt. Bretherton, Mr. Harold Anstruther met all the calls the rôle made upon him, while Mr. A. Money was the very embodiment of the successful Shopkeeper. The other characters all met with adequate treatment, and the staging generally was of a high order. A one-act play, "Contracts," also figures on the bill.

ALEXANDRA THEATRE.—P., Morton's, Ltd.; R. M., Mr. Geo. Morton; M. D., Mr. Watts.—For the first time in Hull Miss Lois du Cane presents this week "For His King and the Girl He Loved." It is a play that affords every opportunity to so talented an artiste as the actress-manageress who in the rôle of Rose Adair won the entire sympathy of the house. As Max Donovan, Mr. Geo. Silver was excellently cast, and gave a fine performance. The old Colonel was played by Mr. Frank Garfield with commendable insight. Mr. Ernest W. Parr gave a creditable reading of the part of Capt. Stephen Adair. A good character study was furnished by Mr. Maurice Jones as Grandad. Miss Agnes Anderson doubled with much intelligence the rôles of Bessie Donovan and Laddie. Other studies were highly commendable.

PALACE THEATRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. John S. Barnett.—The charming comic operetta, "Arms and the Girl," produced by Mr. Austen Hurgon, with music by Mr. Richard Fall, is delighting large and enthusiastic audiences this week. The principal parts are played by Mr. Cyril Kempster, Miss Gracie Sinclaire, Miss Dulcie Delmar, Mr. Fred Conyers, and Mr. Horace Percival. The Craggs troupe of acrobats are responsible for a clever and humorous entertainment. The Columbia Trio of comedy vocalists are warmly applauded. Louie Tracey, the dapper dandy boy, pleases everyone with her songs; Lily Langtry, the vital spark, has some catchy songs; and other successful contributors to the entertainment are Rex Fox, a ventriloquist on the wire, and Fred Lincoln, comedian.

TIVOLI.—L., Kingston Varieties Co., Ltd.; M. D., Mr. H. Slingsby.—Foremost here this week is Mr. H. M. Vernon's latest sensation, "Don't You Believe It," a really startling act which undoubtedly bewildered the audience. The Napoli Trio win hearty applause with juggling gymnastic act; Arnold Richardson and company present their diverting sketch "Ferdie's Ma-in-Law" with conspicuous success; Adams's Comedy Cyclists prove immensely popular. Other good items are those of Polly and Day, in their pantomimical comedy act; David Fuller, actor-vocalist; Rita Maya, comedienne and dancer; and Bros. Leo, eccentric comedians, complete.

ILKESTON.

VINT'S ELECTRIC PICTUREDROME.—P., Mr. Leon Vint; R. M., Mr. Aubrey Allen.—This week: The Juggling Geraldos, in comedy act; and pictures.

IPSWICH.

HIPPODROME.—Sole P., Mr. E. H. Bostock; R. M., Mr. J. Gordon Bostock.—This week: Miss Marie Lloyd; Miss May Mays, in a scena, "In the Shadows of the Pyramids"; Rebba, Continental juggler; Jack Walsh, comedian; Mark Leslie, rag-time entertainer; Devalion, instrumentalists; Nan Chester, comedienne; pictures

LYCEUM.—Closed for the week. Opens Easter Monday, with "The Prisoner of Zenda."

JARROW.

THEATRE ROYAL.—L. & M., Mr. Hugh Robertson; A. M. & S., Mr. T. Edward Evans.—This week (twice nightly): Mr. Herbert Skardon presents "The Bell Ringer." The company includes: Mr. Herbert Skardon, Mr. Cyprian H. Matthews, Mr. Beckett Bould, Mr. Ivan Ronald, Mr. Newton Pearce, Mr. A. Edward Brooke, Mr. Fred Bartlett, Miss May Beatrice, Miss Doris Brookes, Miss Nancy Mitchell, Little Gladys Brittain, Miss J. Beuton, Miss Sidney Crowe. Next week: "The Tyrant."

EMPIRE.—L., The Jarrow Theatres, Ltd.; M., Mr. Percy Dawsone.—This week: Banjahra, the Hindoo basso; Sadie Kellie, vocalist; the Three Morleys, in music, mirth and mimicry; and pictures

JERSEY.

OPERA HOUSE.—L., Jersey and Guernsey Amusements Co., Ltd.; Joint M. D., Mr. Edward Marris and Mr. Albany Ward; R. M., Mr. Stanley Hope.—This week (once nightly and Saturday matinée): Degonza Trio, burlesque jugglers; Harry and Mutch, in comedy sketch; and pictures.

KETTERING.

COLISEUM.—P., Messrs. Thompson Bros.; M., Mr. A. Thompson.—This week: Edward Allen's Royal Merry Four; Teddy Stream, comedian; Ragolio; Scholey and Scholey, in "Winning a Wager"; and pictures.

PALACE.—P., The Palace Theatres, Ltd.; M., Mr. J. G. Covington.—This week: Vona Clifford and Company in "Bobbie's Bungle"; Ivy Bartenelli, contortionist; Will Johnson, soprano; the Selwyn Girls; and pictures.

KILMARNOCK.

KING'S THEATRE.—L., Lillie Williams and Co.; M., Mr. Thomas Rodger.—Monday, Tuesday and Wednesday, Hart and Moreton's company in "The Arcadians." The company includes: Messrs. Alf Selby, Edward Jefferson, Walter Elagert, Lauri Aster, Hugh Lyndhurst, Horace Nye, Jack Page and Leonard Slater; Misses Mabel Funstan, Alma White, Ettie Critchley, and Minnie Rayner. Mr. W. J. D. Damant is conductor. Thursday, Friday and Saturday, Mr. Martin Harvey and company in "The Breed of the Treshams" and "The Lowland Wolf."

PALACE.—M., Mr. J. Cummings.—This week: Daisy and Dots, singers and dancers; Julian Ross, comedian; Williams and Parker, vocalists.

KING'S LYNN.

NEW ROYAL THEATRE.—L. & M., Mr. B. Pareezer; R. M., Mr. Reginald Pareezer; Mus. C., Mr. Jasper J. Wright.—This week (for three nights): Cora Duncan and Albert Brasque in duologue; Dorothy Irving, comedy artiste; Tudor Sisters; Tom and Vic Collins' sketch, "I've Bought a Pub"; Fred Beck, vocalist; Ernie Clyde and Elsie Ide, comedy patterers; George Bendon, coon songs; Charles Crayford; and the Daimlers, in burlesque, "The Programme Girl."

LEEDS.

THEATRE ROYAL.—P., Mr. Francis Laidler; G. M., Mr. Nathaniel Hepworth; A. M., Mr. George H. Almond.—This week (twice nightly, Good Friday excepted, and Tuesday matinée, 2.30): J. A. Campbell presents "The Queen Mother." Cast includes: Richard Bosco, Herbert Mansfield, Frank Strickland, Wm. Lenton, Wm. Greene, Arthur Denton, Eric Morden, Douglas Tremayne, Wilton Reed, John Rimmer, Frank Beresford, Ruth Zillwood, Laurie Potter, Lina Nazeby, Etter Arnold, Mary Fulton. Next week: "The Indian Scout."

QUEEN'S.—P., Mr. Fred W. Wood; M. & Licensee, Mr. Charles Bush.—This week (twice nightly, matinée, Monday, 2.30, except Good Friday): Mr. Jack McKenzie's company in "Somebody's Sweetheart." Cast includes: Mr. Jack McKenzie, Mr. Edward Rawlinson, Mr. Bernard Mervyn, Mr. George Power, Mr. T. E. Morrison, Miss Ada Reed, Miss Dora Phyliss, Miss Winnie Dalton, Miss Stella Miller, Miss Maizie Leon, Miss Dora Selby, Miss Hilda Knight, Miss Edie James, Miss Viola Rene. Next week: "One Life, One Love"

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. P. C. Rowe.—This week (twice nightly, Good Friday excepted): George Lashwood; Chas. Lewis, ventriloquist; Rob. Ivy and Lyn in "The Garden of Music"; Dusty Rhodes, comedian; Wheeler and Wilson, comedians; Russell Trio, musical comedy artistes; Edith Fink, comedienne; Wille Brothers, equilibrists; Sammy Shields, enthusiast; and pictures.

HIPPODROME.—R. M. & Licensee, Mr. Bertram J. Brown; Mus. D., Mr. Herbert W. Lister. This week (twice nightly, Good Friday excepted): Arthur Prince, ventriloquist; the Texas Tommy Dancers; Geo. Leavern, comedian; Eily Beadell, contralto; Four Jo'burg Girls, vocalists and dancers; Dorothy Leigh, in comedy songs; Ernest Scharff and Assistant, musicians; Halle and Earle; pictures. Matinée, Wednesday at 2.30.

LEEK.

GRAND THEATRE AND HIPPODROME.—P., The Leek Theatre Co., Ltd.; L. & M., Mr. James Bibby; Mus. D., Mr. H. W. Goldstraw.—This week (twice nightly): Bracewell and Bond, in "The Tramp and the Doll"; Constance Cassell, vocalist; Billy Daynes, comedian; and pictures.

SALISBURY PALACE.—P., The Leek Skating Rink Co., Ltd.; Licensee, Mr. Sampson Salt; G. M., Mr. George Salt; A. M., Mr. George E. Gough; Mus. D., Mr. Harold Ellis.—This week (twice nightly): The Housinis and It, in comedy juggling act; the Ap-Thomas Trio, in musical speciality; Jimmie Pullin, patter comedian; and pictures. Matinée, Saturday, at 2.30.

LEICESTER.

ROYAL OPERA HOUSE.—P. and M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. J. Andrews; Mus. D., Herr J. Theo. Klee.—We have this week a return visit of the Cavaliere F. Castellano Italian Grand Opera Company, who opened their engagement on Monday evening with Verdi's "Ernani." Signor D'Ottavi is possessed of an excellent tenor voice, and both sang and acted the part of Ernani Caudit to perfection. Signor Vittori deserves every praise for his performance as Silva. Signor Vail made an excellent impression as the King. Signora Barone made a conspicuous success as Elvira, both her singing and acting being exceptionally good. The other parts were capitally enacted by Signor Fragari as D'Riccardo and Signora Boffini as Golvarina. Signor Wehils was the conductor. "Faust," "Il Trovatore," "Cavalleria Rusticana," "I Pagliacci," "Rigoletto," and "Maritana" (in English) are also underlined for performance during the week.

THEATRE ROYAL.—Sole L. and M., Messrs. Milton Bode and Edward Compton; A. M., Mr. P. Allerton Turner; Mus. D., Mr. J. H. Vann.—A return visit is being paid here by Messrs. Edward Lloyd and Clifford Bown's company in the always popular play, "Man to Man." Mr. Stanley Vine, as George Gordon, is a thorough success, the same remark also applying to Mr. Dennis Clyde as Richard Ellerton, and Mr. Clifford Bown as Bill Buckley. Miss Beatrice Hone as Ethel Maythorne gives a very clever portrayal. Others in the cast who do well include: Mr. Chas. Stacy (the Rev. Philip Ormond), Mr. Bruce Williams (Samuel Plumtree), Miss Lilian Murray (Miss Lavinia Dove), and Miss Agnes Kingston (Gipsy Madge). Next week: Mr. J. Forbes Knowles and Mr. H. Masterman's company in "Nick Carter"

PALACE THEATRE, LTD.—M. D., Mr. Oswald Stoll; A. M., Mr. Geo. F. Reynolds; Asst. M., Mr. W. Faber Stewart; Mus. D., Mr. John W. Lowe.—The great attraction here this week is the famous and much-travelled Elliott Savonas, who are paying a welcome return visit in their delightful musical entertainment, "The Palace of Orpheus," a grandly staged and beautifully dressed act. Much interest is centred in the first appearance of a young local soprano, Elsie Green, who is possessed of a fine voice. She sang "The jewel song" and "Good-bye" in a sweet manner, and obtained a gratifying reception. Joe Hayman and Mildred Franklyn create plenty of merriment in their farcical mix-up, "Cohen's Mistake," and Smite and Smote, a couple of good comedy acrobats, also go well. Harry Leybourne is a most amusing comedy entertainer, and Conway George is excellent in his vocal and character impressions. Tom Costello, comedian, and Jenny Castelle, a vivacious comedienne, also entertain. The Bioscope completes.

PAVILION THEATRE.—P., Mr. Frank Macnaghten; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred. Britcher.—A good programme here is contributed to by the Three Flying Winskills, who introduce some very clever somersaults and pirouettes; L'Etoile, in a pretty posing act; Little Peter Pan, in quaint songs, stories, and dances; the Raymond Trio, in a smart drawing-room musical and dancing act; Katie Marsh, a sparkling comedienne; the Two Oxfords, refined hurricane dancers; and Charles Dent, burlesque character comedian. The usual series of pictures are also featured.

EMPIRE.—Sole L., the New Bioscope Trading Company; R. M., Mr. Chas. R. Craig.—Annie Adams, a popular local vocalist, and pictures attract good houses here.

LEIGH.

THEATRE ROYAL AND OPERA HOUSE.—Sole L., Messrs. F. Gould and Geo. Jorden; G. M., Mr. Geo. Jordon; Mus. D., Mr. Jas. Haydock.—This week (once nightly): Mr. Edwin T. Hey's company in "Hindle Wakes." The company includes: Mr. Edwin Benson, Miss Nellie Stott, Miss Altona Stafford, Mr. Edward Cooper, Miss Marie Grace, Mr. F. Gerald Clifton, Mr. Harry Denvil, Miss Dorothy Day, and Miss Francis Kendall.

GRAND THEATRE AND HIPPODROME, LTD.—S. & A. M., Mr. Wm. Woolstencroft. — This week (twice nightly): Scott Silver Septette; Three Stewarts in equilibristic act; Ethel Holland, soprano vocalist; Hillier and Haynes, in dancing novelty; Harry Harvey, patter comedian; Eddy Lyle and his big brother, Larry, comedians; and pictures

LEITH.

GAIETY THEATRE.—P., Mr. F. R. Graham-Yooll; G. M., Mr. R. M. Stratmore; Mus. D., Mr. John Crossley.—This week (twice nightly): The Musical Balfours, with their trained donkey, in "The Milk Girls' Driving Out"; Bert Barnes, coon singer and dancer; Meely and Laing, comedy duo; and pictures. Matinée on Saturday at 2.30.

LINCOLN.

THEATRE ROYAL.—L., Messrs. W. Payne Seddon and Pope; R. M., Mr. Percy Tyler.—This week (twice nightly, Good Friday excepted): Mr. Will Casey presents "Her Ruined Life." The company includes: Frederick F. Lloyd, Frank Irwin, Will Casey, Edward Swinton, Henry Wright, Dicky Bird, W. Fisher, Cecil Roberts, F. Davis, Arthur Wright, H. Hammerton, Edie Tempest (Mrs. Will Casey), Florrie Kelsey. Next week: "Hindle Wakes."

LIVERPOOL.

ROYAL COURT.—P., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. George T. Minshull; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—That delightful Scottish gem, "Bunty Pulls the Strings," has been here again with Mr. Cyril Maude's company. The humours of the play have been enjoyed as keenly as ever, and all the artistes were given a hearty reception. Mr. Watson Hume repeated his quaint impersonation of Weelum Sprunt; as Tammas Biggar Mr. George Traill very naturally represented the perturbed elder, his make-up being exceedingly comical. Rab was ably given by Mr. Edward Lynton; excellent portraits of Susie Simpson and Eelen Dunlop came from Miss Madge Ross and Miss Elspeth Dudgeon; Teenie was delightfully played by Miss May Moore; Miss Evelyn Ormond very charmingly and with tact undertook Bunty; and Mr. George Greig repeated in capital style his original rôle of Jeems Gibbs. "The Price of Coal" proved an attractive curtain-raiser.

SHAKESPEARE THEATRE.—M. D., Mr. W. W. Kelly; A. M., Mr. John Gaffney; Mus. Dir., Mr. Frank Shea.—Closed during Holy Week. Re-opens to-night with Mr. Allan Aynesworth's company in "Ready Money."

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. Fred Coles; Mus. D., Mr. Noel Vincent.—Here this week good houses have witnessed Mr. Walter Howard's company in "The Lifeguardsman." Mr. Ernest H. G. Cox showed high ability in the part of Max; Miss Miriam Pritchett made a graceful and popular Princess; Miss Florence Williams was a winsome Sylvia; as Baron Strelzer, Mr. J. G. Maine played strongly; and other good supporters included Mr. Charles Whitlock (Hugo), Miss Elsie Garnham (Philip), Mr. Lionel Bute (Tosh), Mr. Wilfred Graham (General Roseberg), and Mr. W. S. Hardy (Captain Salsburg).

REPERTORY.—G. M., Mr. Basil Dean; B. M., Mr. T. J. Pigott; Mus. D., Mr. Joseph Smith.—Closed during Holy Week. Reopens on Monday with "Hannele."

KELLY'S.—L., Mr. W. W. Kelly; A. M., Mr. Reginald Grant; Mus. D., Mr. J. A. Gardner.—Here this week Mr. Charles Stretton's company have been delighting large audiences with "The Gay Lord Quex." In the hands of Mr. C. Leveson Lane, the title-rôle was given with a nicety and point which was quite delightful and fully in keeping with the part; Miss Ethel Griffies showed exceptionally well in the difficult character of Sophie Fulgarney; Mr. Charles Harvey acquitted himself well as Sir Chichester Frayne; and Miss Ponsonby Hartshorn made a very successful Duchess. The famous bedroom scene was powerfully played, and the ladies' dresses were a feature of the production.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Manners; Asst. M., Mr. Arthur Hicks; Mus. D., Mr. George M. Saker.—Top of the bill here this week has been Ernie Mayne, whose success in recent pantomime in Liverpool is well remembered. He had a flattering reception for his many funny songs; Pearl and Rotti, a couple of very diverting American comedians, presented a laughable trifle, "Forcing an Opportunity"; Bert Errol, female impersonator, had a rousing reception; the High-Davos Troupe went through a unique acrobatic skating pot-pourri turn; Nita Crystal and Geoffrey Savile had a smart musical comedy, "Early Closing Night"; as instrumentalists, the Three Melbournes acquitted themselves excellently; Cooper Mitchell, as a society entertainer, afforded the utmost pleasure; and Maggie Benson found general favour for her really good songs.

LYRIC.—L., Liverpool Lyric Theatre Co., Ltd.; M. D., Mr. Henry C. Arnold; Mus. D., Mons. R. Klasse.—Foremost this week were the Eight Ragtime Darkies, coloured vocalists and dancers, who give a lively turn; Chiko, comedy contortionist and equilibrist, proved an excellent performer; Dudley Dale showed remarkable powers as a dancer, and was assisted by two clever boys; the Imries (Jack and Etta) were an amusing Welsh comedy duo; Clarence Turner with his Lancashire songs met with much acceptance; and Ella Gold pleased with her Scotch songs and her dances. That prime favourite, Robb Wilton, who is always welcome to Liverpool, had a most flattering reception for his funny songs and patter.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. A. M., Mr. George F. Slatter; Mus. D., Mr. Fred Braham.—Dramatic fare was put on here this week, the attraction being Mr. S. R. Squire's company in "Leah Kleschna." Mr. William Clayton, so well known in the part, played Kleschna with fine effect; Mr. Lionel J. Harris made a most efficient Schram; the rôle of Paul Sylvaine was worthily handled by Mr. S. Herbert Humber; Raoul Berton, in the keeping of Mr. Charles Paige Lawrence, found good expression; Miss Marie Florence proved a neat Sophie; and Leah was ably presented by Miss Emmie Clayton. The remainder of the cast were efficient.

ROYAL PALACE.—M., Mr. M. Montgomery; A. M., Mr. Frank O'Toole; Stage M., Mr. E. D. Allen.—The stock company here this week have given a capital presentation of "A Tale of Two Cities," among the principals being Messrs. John Davidson (Sydney Carton), Paul Neville (Charles Darney), Cecil Ravenswood (Dr. Manette), Sydney Grant (Defarge), Miss Gwynne Warren (Mme. Defarge), Miss Florence Cameron (Lucie Defarge), and Miss F. Melrose Millett (Mignon).

OLYMPIA.—P., Moss' Empires Ltd.; A. M., Mr. E. W. James; Asst. M., Mr. D. Casey; Mus. D., Mr. Albert Moore.—Heading the bill here this week was Houdini, with his startling "water torture cell," which created a deal of astonishment; Phil and Nettie Peters were a capital comedy couple; Rich and Rich kept their audience in shouts of laughter with their speedy and funny patter; as a male impersonator Miss Bessie Butt pleased greatly; a particularly smart turn on the tight-rope was given by Koko; Arthur Sutcliffe had some good songs; that merry little comedienne, Daisy Dormer, met with a rousing reception; and the American Messenger Boys went through a smart turn as vocalists and dancers.

HIPPODROME.—M. D., Mr. Walter de Frece; R. M., Mr. Walter Hassan; Mus. D., Mr. Frank Stokes.—An unusually smart show has headed the programme here this week in the form of an exhibition of lassooing, stock-whip manipulation, riding of refractory horses, rifle shooting, etc. The whole turn, under the title of "Scenes from Wild Australia," was greatly appreciated. Gaby Revette and company presented a charming series of art studies, for which they were accorded rounds of applause; Alfredo, "the vagabond violinist," showed high training as a fiddler; Mazuz and Mazette proved a couple of quaint humorists; Maud Rochez had a smart turn, entitled "The Monkey Music Hall"; George Prince, with his latest songs, was very favourably received; the Three Dancing Middies gave an exhibition of clever hard-shoe dancing; and Lily Morris, who recently made a hit at the local Shakespeare pantomime as principal boy, had a most flattering reception.

LONGTON.

QUEE

nightly, Good Friday excepted): Mr. Arthur Hinton and Miss Leila Zillwood present "His Indian Wife." The company includes: Mr. Leonard Williams, Mr. Gibson Brooke, Mr. William J. Rea, Mr. Gerald Byrne, Mr. Harry Harrald, Mr. Tod Squires, Master Charles Booth, Mr. Ardan Barne, Mr. H. C. Nerney, Mr. Lionel Wicks, Mr. Charles Leonard, Miss Nelly Wilson, Miss Billie Garth Miss Laura Wright, Miss May Grayce, Miss Irene Atchinson. T. M., Mr. G. Moreton Williams.

MACCLESFIELD.

THEATRE ROYAL.—P. & M., Mr. W. K. Gatley.—This week: Miss Lizzie Linton with "Sinbad the Sailor." Included in the cast are: Miss Lizzie Linton, Miss Daisie Vince, the Sisters Barratt, Mr. Charles Gray, Mr. Chas. Linton, Miss Hilda Fern, Mr. A. Donaldson, Mr. H. Wallace, Mr. H. Tullett, Mr. Will Bell, Mr. Harry Arnald, Miss Nina Gordon, and Mr. Chas. Linton, jun.

MAIDSTONE.

PALACE.—P., Messrs. T. S. Dickie and Co.; R. M., Mr. E. C. Potter.—This week: "The Sorrows of Satan." The company includes: Mr. Maurice Hoffman, Miss Ethel King; the Three Dreadnoughts with their dog, William Tell; Marjorie Dean; Rosie Gaston; Ted Cowan; Russell Brandow; Sylvenne and Mlle. Florence.

MANCHESTER.

THEATRE ROYAL.—L., The United Theatres Co., Ltd., Licensee and M. D., Mr. John Hart; A. M., Mr. Edmondstone Shirra; Mus. D., Mr. C. W. Chambers.—The new farcical comedy, "Seven Days," is the attraction here, well presented by Mr. James Welch and a strong company. As Jimmie Wilson, Mr. Welch is quite at home, and plays with his usual easy and effective style; Miss Audrey Ford as Bella Knowles acts with distinction; and as "Auntie," Miss Ada Blanche is a big success; very pleasing is Miss Marie Hemingway as Kitty McNair; good work is done by Miss Athene Seyler as Anne Brown; Mr. H. Lompriere Pringle makes a fine character study of Flannigan; whilst excellent support is rendered by the remainder of the company, including Mr. H. Langdon Bruce (Dallas Brown), Mr. Vivian Gilbert (Tom Harbison), and Mr. J. H. Brewer as the Burglar. The play is well mounted, and causes no end of laughter. A capital sketch, "House Hunting," precedes, excellently played by Mr. Stafford Smith, Mr. H. Langdon Bruce, and Miss Dorothy Jennings.

PRINCE'S THEATRE.—M. D. & Licensee, Mr. John Hart; A. M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—This week: Closed from Monday, March 17, to Good Friday, March 21, inclusive, reopening Easter Saturday, March 22, for seven nights (once nightly): Mr. Louis Meyer presents "The Glad Eye." The company includes: Stanley Brett, Percy Marmont, W. E. Richardson, Fred Eastman, Derwent Grenville, Tom Richardson, Herbert Madden, Sidney C. Sinclair, W. J. Robertson, Constance Hyem, Enid Lass, Billie Sinclair, Adah Rothwell. Preceded by "An Interrupted Divorce." T. M., Mr. Frank Brandon. Matinées, Easter Monday and Wednesday at 2 p.m.

GAIETY.—Sole P. and Licensee, Miss A. E. F. Horniman; D., Mr. Lewis Casson; A. M., Mr. W. Roberts-Marshall.—This week (Saturday, 22rd, for seven nights), "The Whispering Well." Cast includes: Sybil Thorndike, Lola Duncan, Tommy Nixon, Florence Kennedy, Russell Thorndike, Jules Shaw, Mary Bryon, Eliot Makeham, Dorothy Hick, Brember Wills, Francis Hope, Muriel Pratt. Preceded by "Lydia's Sacrifice."

ROYAL OSBORNE THEATRE.—P., Messrs. W. H. Broadhead and Son; A. M., Mr. J. Brearley; Mus. D., Mr. J. Colton.—Mr. T. Edward Ward's company presents "A Lad's Love" at this theatre, this being the first visit of the play to Manchester. It deals with the ruin and degradation of William Dorrington—a dramatic rôle well filled by Mr. Herbert Vere—by Lucienne Helene (alias the Countess de Lavel), who finds a powerful exponent in Miss Lilian Earle. The well-intentioned sister of Dorrington, Sylvia, is impersonated by Miss Emmie Barton, and Mr. John Blake gives a successful rendering of the rascally Clifton Clyde. Mr. Percy Shaw provides good fun as the detective, Cabel Catchem, and the remaining parts are in able hands.

QUEEN'S PARK HIPPODROME.—P., Messrs. W. H. Broadhead and Son; A. M., Mr. C. W. Meek; Mus. D., Mr. Edward Bleasdale.—Much interest accompanies the appearance here of Miss Cecilia Dare, supported by Mr. Conrad Heywood and a capable company, in repertoire, including "Sowing the Wind." "She Stoops to Conquer," and "The Woman of Kronstadt."

JUNCTION THEATRE.—P., Messrs. William Broadhead and Son; Asst. M., Mr. John Mason.—This week (once nightly, Good Friday excepted): Matthew H. Glenville and Fred Osmond's play, "An Indian Girl's Devotion." Cast includes: Matthew H. Glenville, Cecil A. Melton, Fred Osmond, Percy H. Wood, Robert Mann, Chas. H. Gallier, Reginald T. Fox, Oscar Power, C. Croxton Jones, Wm. Emery, Harold Goodyier, Alice Buckland, Elaine Vanbrugh, Lilian Malvern, and Margaret Hobart.

METROPOLE THEATRE.—P., Messrs. W. H. Broadhead and Son; A. M., Mr. Edward M. Hamilton; Mus. D., Mr. C. H. Bayley.—Mr. Frank Bertram and his company are here this week in Joseph le Brandt's exciting drama of Mormon life, "Through Death Valley." The play claims the distinction of having been written from first-hand knowledge and experience, and it has the further distinction of being remarkably well rendered by Mr. Bertram's company. Mr. Frank Bertram himself is seen in the humorous rôle of Pat Cahill, supported in the laughter-making by Miss Nelly V. Warden as Kitty, and Mr. Peter H. Gardner as Jasper, a negro servant. In the serious business, Mr. A. S. Pitt as Noah Catchpole, an elder, is conspicuously excellent; Mr. P. Barry-Lewers as Jim Middleton is very good, and so also is Mr. Fredk. Goodwins as Jack, his brother; while attractive and convincing impersonations are given by Miss Amy Hardcastle and Miss Winifred Hames as Bess and Florrie Hamilton.

EMPIRE.—M. D., Mr. Oswald Stoll; A. M., Mr. Horace Cocks; Mus. C., Mr. R. Hardwick.—Zona Vevey, accompanied by Max Erard, is starring here, delighting big audiences, as usual, by her rendering of charming (featured) songs. Carter Livesey and company in "An Amateur Anarchist" are also a prominent and entertaining turn. Cornalla and Eddie add a most amusing and popular tumbling act; Ruby Roya, comedienne and dancer, gives an attractive performance; Les Videos (including Leonie, a juvenile marvel) display extraordinary skill and gracefulness on roller-skates; Harry Bedford, comedian, makes a hit with his new song "Stammering Sam"; Rosie Archer's mimetic turn at the piano is clever and enjoyable; Niagara and Falls appear successfully in comedy acrobatics; and some smart dancing is submitted by Hurl and Ford.

HIPPODROME. — M. D., Mr. Oswald Stoll; A. M., Mr. Nelson Barry; Mus. Dir., Mr. Alfred Haines.—Mr. Hengler's romantic water spectacle, "In the Balkans," is the chief attraction here, a full notice of which will be found on another page. Miss Beryl Mercer, ably assisted by Mr. Cecil Bevan and Mr. Willie West, is particularly good in that capital sketch, "Their Point of View"; Gintaro does some wonderful things in top-spinning and balancing; Lily Leonhard, soprano vocalist, sings nicely, and is deservedly well received; Frank and Vesta make a hit as eccentric and rag dancers; Eadie and Ramsden are a first-rate duo, introducing some clever dancing; Dexter, the lightning sketch artist, is excellent; and Wullie Walker gives a Scotch song in good style; "River Scenes in Normandy" on the Bioscope and some topical pictures complete.

PALACE.—M. D., Mr. Walter de Frece; M., Mr. Peter Watson; S. & Asst. M., Mr. Jesse Hewitt.—Mus. D., Mr. T. H. Gaggs.—A very popular turn here this week is Eugene Stratton, who appears in a selection of old favourites and new songs. Lelia Rose, in her own original songs, makes a welcome re-appearance; and another strong feature is "Before the Dawn," a story of the East, played by Georg Sheldon and F. Rawson Buckley's company. Other good turns are the Three Orleans, vaudeville artistes; Ada Brooke, comedienne and mimic; the Bell-Hattons, musical experts; and Gracie Graham, comedienne.

TIVOLI. — P., The Tivoli (Manchester), Ltd.; M. D., Mr. Chas. A. Wilkes; A. M., Mr. Arthur B. Wilkes; Mus. D., Mr. George Neilson.—An excellent and novel turn here is that of Moller's Lilliputians, a troupe of perfectly-formed diminutive artistes, in an act of all-round merit; Bertha Stuart makes a hit in her capital character studies; the Four Clovelly Girls are exceedingly smart with the Indian Clubs; Frank Nava and Dorothy Minton are highly successful in a bright musical comedy, "A Leap-Year Proposal"; and other enjoyable items are offered by Joe King, comedian; Ivy Stephens, a well-received and dainty entertainer; and George Gilder, character comedian; Ruffell's Imperial Bioscope Pictures are up to the usual high standard.

HULME HIPPODROME.—P., Messrs. William Henry Broadhead and Son; R. A. M., Mr. Fred Dry; Mus. D., Mr. Harry Walker.—The Two Bobs, of rag-time fame, have the premier place here, and score a big success; Ada Fawn, the well-known comedy and burlesque actress, as usual, is well received; Claude M. Roode goes through a sensational slack-wire performance; and the athletic act of the Two Britons is full of skill and strength; smart turns are also given by the D'Ormondes, up-to-date cyclists; Bernard, card manipulator; Fred Wildon, musical comedian; and Jack Sheville, comedian.

ALHAMBRA, OPENSHAW.—L., The Alhambra Ltd.; G. M., Mr. Arthur S. Evanson; Mus. D., Mr. J. Harney.—Mr. Fred Maxwell and company are here for a second week, and "The Heathen and the Christian," a stirring drama of the Chinese rebellion, is the attraction, played twice nightly to good houses. The company is good all round, and, besides Mr. Maxwell himself, includes Mr. N. P. Hoult, Mr. Harry Noble, Mr. A. Burnett, Mr. Wm. Thutcrothe, Mr. George Warwick (business-manager), Mr. Philip Lawton, Mr. St. John Medley, Mr. Fred Silvers, Mr. Stuart Redburn, Mr. Syd Harwood, Miss Kathleen Stewart, Miss Muriel Palmer, and Miss Lena Lisle. The play is well staged.

KING'S THEATRE, LONGSIGHT.—P., Messrs. W. H. Broadhead; A. M., Mr. Jas. A. Trippett; Mus. D., Mr. David L. Booth.—The Lodge-Percy Repertory Company are playing here to good houses in "The Woman He Wanted," a miliatry sporting drama. Mr. Lodge-Percy as Captain Valcarnia and Miss Henrietta Schrier as Yvonne de Lys are the principals in a long and able cast. The week includes a performance of "Camille" (Thursday).

LESLIE'S PAVILION.—P., Mr. Harry Leslie; A. M., Mr. George Phillips.—Here (once nightly) are the Merry Mascots—a fine combination, including Miss Katherine Craig, Miss Marion Ruth, Mr. Leonard Van Montz, Mr. Leonard Edwardes, Mr. Will R. Edwards, and Mr. Will Tissington. Next week: March Hares again.

KING'S HOTEL, OXFORD-ROAD.—R. Davies Proprietor.

MARGATE.

THEATRE ROYAL. — M., Mr. Frank Weathersby.—This week (once nightly): John Lawson's company, in "Sally in our Alley," "The Devil's Sunday," and "Humanity." The company includes: C. Kuso, S. Grosvenor, B. Cohen, F. Seddon, C. Darling, Viola Page, G. Parkman. Next week: "Hindle Wakes."

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Walter de Frece; R. M., Mr. James Mayall.—This week (Good Friday excepted): Mr. P. T. Selbit presents "The Strongest Cheese on Earth" and spirit paintings; Harper, in novel speciality act; Irene Pearce, comedienne; Harry Terry, comedian; pictures.

MERTHYR TYDFIL.

THEATRE ROYAL.—L., The South Wales Entertainments, Ltd.; G. M., Mr. J. W. Wilkinson.—This week: "The Barrier," presented by Messrs. H. Armitage and Arthur Leigh. The company includes: Messrs. Stanley Bedwell, Richard Hicks Arthur Leigh, C. C. Grattan, Charles Barrett, Louis Hector, Harry Morgan, Arles Conway, Misses Florence Tressilian and Florence Dulhunly.

TEMPERANCE HALL AND CENTRAL CINEMA.—G. M., Mr. Israel Price.—This week (twice nightly): The Five Jovers, gymnasts and acrobats; Norman Aveling and company present "Out on License"; Stewart and Lorraine, musicians; the Dainty Danes, dancers; Tom Joy, comedian; Tew and Lea, patterers; and pictures.

MEXBOROUGH.

EMPIRE PALACE.—P., Empire Palace (Mexborough), Ltd.; M. D., Mr. Thomas E. Fox and Mr. Arthur Cunningham; R. M., Mr. George Beverley.—This week (twice nightly): D'Alvar and Laurie, military gymnasts; Arthur Harris, vocalist; and pictures.

MONTAGU ARMS.—Prof. House. Proprietor. Mr F. J. Law.

MIDDLESBROUGH.

GRAND OPERA HOUSE.—L. & M., Mr. J. Chas. Imeson.—This week: "Sweet Nell of Old Drury," by Miss Julia Neilson and the New Theatre (London), company, which includes: Mr. H. Humberston Wright, Mr. Denis J. Hogan, Mr. Henry Hewitt, Mr. Bellenden Clarke, Mr. Alfred Kendrick, Mr. Arthur Williams, Mr. Arthur Applin, Mr. Leslie Gordon, Mr. James Carter-Edwards, Mr. Alec Rhaden, Mr. Horace Hodges, Mr. J. Oliver-Smith, Mr. George Dudley, Mr. Telford Hughes, Master Edward Dennis, Miss Violet Farebrother, Miss Betty Bellairs, Miss Molly Terraine, Miss Winifred Rae, Miss Julia Neilson.

THEATRE ROYAL.—P., Mr. J. Chas. Imeson; M. Mr. G. Imeson.—This week: Mr. and Mrs. F. G. Kimberley present "The Wild Girl of the West." Cast consists of: Mr. John A. Riley, Mr. Geo. E. Butler, Mr. St. John Stuart, Mr. A. Branston, Mr. Barker, Mr. D. J. Bosher, Mr. W. Drury, Miss Helen Madell, Miss Winnie Breamer, Miss Dulcie Laurence, Miss Nana Fleesburg.

EMPIRE.—Manager. Mr. W. K. Chatto.—This week: Cliff Berzac's American sketch, "The Riding Academy"; the Meadens Comedy Duo, "The Commercial Traveller"; Sisters Earle, dancers; the Great Solores, whirling demons; Tucker, singing violinist; Sid Cotterell and Co., in "The Substitute"; Cissie Lupino, speciality and character dancer; Sandy Donaldson, Scotch comedian; and Miss Loly Patey and Eight Little M'ho Girls in song and stories.

HIPPODROME.—P., Mr. T. Thompson; M., Mr. F. Parker.—This week: After Victor Hugo's immortal masterpiece, the screen play in nine parts, "Les Misérables." This is one of the finest pictures produced.

MORECAMBE.

WINTER GARDENS.—P., Messrs. W. H. Broadhead and Son; R. A. M., Mr. A. H. Read.—This week: Percy Honri presents "Bohemia"; the Ketos; the Four Tressillians; Diana Hope and Co. in "The Penny Dreadful"; Carpatti Bros.; Walter Stanley; Radie Stuart; Angers and Escott; Bert Rayburn; Archie O'Neill; Alman Carrege; and pictures.

ROYALTY THEATRE.—P., Messrs. F. and E. Burgess; G. M., Mr. E. Burgess.—This week; Dr. Walford Bodie and company, including La Belle Electra, Wee Mona Burns, Albert E. Bodie, Dolly Robson; the Four Markies; Jack Hamond; also Vulcaris, entertainer pianist.

THE TOWER.—P., The Morecambe Tower Estates Co., Ltd.—G. M. & S., Mr. H. A. V. Anderbrooke.—This week (commencing Thursday): Les Vivandieres, Concert Party; Herr Kartelli, Mlle. Cordelia, Lytton, and De Silva, and Nellie Nora.

CENTRAL PIER.—P., The New Morecambe Pier Co., Ltd.; L. & M., Mr. J. Kelsall—This week (commencing Thursday): Mr. James Howarth's Concert Party, "The Gems." including Mr. Kennedy Allen); Herr Joh Beck's Royal Hungarian Band.

ALHAMBRA.—P. and G. M., Mr. Jas. Gardner.—This week (commencing Thursday): Charles F. Hill, the dumb droll; Charles Rowen, comedian; Goto, Japanese juggler; Elton and Elma, knockabouts; Marie Francis, comedienne; the Three Leonas, acrobatic novelty act.

WEST END PIER.—P., The West End Pier Co., Ltd.; S. & M., Mr. E. G. Bradshaw.—This week (commencing Friday): The Band of the 5th Batt. King's Own Rifle Regt., and pictures.

NEATH.

GNOLL HALL.—P., Gnoll Picture and Variety Co., Ltd.; G. M., Mr. Vivian Aldridge.—This week (twice nightly): Stuart Cleveland and company in "A Policeman and a Man"; Katie Weston, comedienne; the Four Minims, comedy quartette; and pictures.

VINT'S PALACE.—G. M., Mr. Arthur Brogden.—This week (twice nightly): Pharos, illusionist; Wilson and Page, in comedy effusion; the Three Charringtons, in comedy act; and pictures.

NORTHAMPTON.

NEW THEATRE.—M. D., Mr. Walter T. Simmons; R. M., Mr. Percy H. Gallagher; Mus. D., Mr. Albert Heyes.—This week: "Rip Van Winkle," presented by Mr. Fred Storey and company, which includes: Miss Lilian Holmes Miss Eva Chaplin, Mr. A. Maitland Stapley, Master Cyril Storey, Mr. Edward Ouston, Mr. Mayor, and Mr. John Ewing. Varieties by Hugo, comedy bar performer; Brandt and James, rag-time comedy duo; Kessanlys troupe of fox terriers; Phil Bransby, coster comedian; Jock Whiteford, Scottish comedian; and G. H. Elliott's chocolate-coloured coons.

(*Continued on page 23.*)

DEATH OF MR. WILTON HERIOT

In our Wednesday's issue we published the news of the serious illness of Mr. Wilton Heriot, and we now regret to record that he succumbed on Tuesday, after an operation for appendicitis. He was only taken ill on Friday, the 14th, and his death, which took place at 6, Osborne House, St. Mary's-terrace, Maida-hill, W., will come as a grievous shock to his many friends. The funeral is fixed for to-day (Saturday) at Wandsworth Cemetery.

Mr. Wilton Heriot had been before the public for twenty-seven years, as actor, author, stage-manager, and business-manager. He started his career under the management of Mr. Charles Hawtrey in 1885 with "The Private Secretary," and remained with that famous farce till 1887, when he was engaged by Mr. Hawtrey to tour the principal cities with Henry Hamilton's play, "Harvest," the fine cast of which included Miss Olga Nethersole. Then came a tour with Brandon Thomas's merry farce, "The Lodgers"; a répertoire tour with Henry Dundas, and a tour of "The Pointsman" with Miss Agnes Hewitt's company.

In 1889 Mr. Heriot got his first chance in London at the old Strand Theatre (now a Tube station), where he appeared under the joint management of Sir (then Mr.) Charles Wyndham and Mr. William Duck in "The Balloon," "The Beggar," and "Æsop's Fables"; the last-mentioned being later transferred to the Comedy Theatre. Other engagements at the Strand were with the late Willie Edouin in "Our Flat," and some years later with the Broadhurst Brothers in "The Wrong Mr. Wright," "The Grey Parrot," &c., also with Mr. Frank Wheeler in "The Prince of Borneo." In the spring of 1892 Mr. Heriot was engaged by Mr. W. S. Penley to create the part of Jack Chesney in the tentative tour of that phenomenal success, "Charley's Aunt." Then came a return to the Comedy Theatre for the revival of "The Private Secretary" and "The Arabian Nights." During this season Mr. Penley was on the lookout for a theatre at which to give "Charley's Aunt" her London début, and finally settled on the Royalty, whither Mr. Heriot accompanied him as stage-manager, but still continued to appear at the Comedy, this being his first experience of "working turns." "Charley's Aunt" soon had to move to a larger house, and during the memorable four years' run at the Globe Theatre Mr. Heriot appeared in all the curtain-raisers, and at various times in every male character in the play itself, with the exception of "The Little Lady from Brazil," which his stature forbade. At the end of this long engagement Mr. Heriot went to South Africa as manager and producer for Mr. George Edwardes, where he staged and played parts in some fourteen plays.

On his return to England he wrote, in collaboration with Mr. Mark Ambient, "A Little Ray of Sunshine," which was successfully produced by Mr. Penley at the Royalty Theatre on Dec. 31, 1898. Various London engagements followed, including two seasons at Drury Lane, the Shaftesbury, Princess's, and Terry's. In 1902 Mr. Heriot again joined Mr. Edwardes, touring the principal cities as general-manager with "The Toreador" till the summer of 1903, when Mr. Edwardes sent him to America as stage-manager for "Three Little Maids." When that company went to Australia Mr. Heriot remained in the States under contract to Messrs. Fisher and Ryley, making quite a hit as Archie in "Glittering Gloria."

Returning to England in the spring of 1905, Mr. Heriot had since devoted his entire attention to the production of sketches on the halls, writing and producing his own. The most successful of these were "An Anglo-American Alliance," "Denbigh's Divorce," and "Father's Footsteps," the latter being well booked up. Mr. Heriot had ready for production a novel sketch entitled "Blitzenberg's Bag," in which he intended to appear as an elderly German whose knowledge of the English language, if not extensive, is decidedly peculiar. Other sketches from his pen were "Artful Alfred" and "Mabel's Mistake."

ROYAL COLLEGE OF MUSIC.

On March 18 the students' choral and orchestral concert was held at the College, and opened with Brahms's tragic overture, capitally played by the College orchestra, and, considering the inexperience of the exponents, was performed with full adaptability to its various changes of moods in the manner of writing. It was followed by Verdi's setting of the Stabat Mater for chorus and orchestra. A very good tone was produced by the orchestra, but the choir were not quite so successful. The principal parts in Verdi's Quartet for unaccompanied female voices, "Laudi alla Vergine," were sung by Misses Lilian Burgiss, Nora Moon, Alice Gear, and Selina Kleinschmidt. The singers were in good voice, but somewhat neglectful in their perception of the various moods in the stress of executive problems. Mr. Bernard Sekles introduced his "Little Suite for Orchestra" on this occasion. It bears the subtitle of "An Impression of Hoffmann," and the ideas are no doubt suggested by the famous tales, especially in the final allegretto, the mechanical rhythm of which is evidently intended to depict the automaton. The themes are quaint and original, although the treatment is somewhat laborious, and one would appreciate a rather lighter tone. The suite was very well played by the College orchestra. Mozart's Concerto for Horn and Orchestra in C flat was played by Mr. Aubrey Brain with great precision, but small effect—no doubt caused by the unfitness of the instrument for employment with a large orchestra and the difficulty of the solo part. Mr. George Macklin was set down for Wagner's air, "Preislied," and the overture, "Curanthe" (Weber), concluded the concert. Sir Charles Stanford conducted.

DRAMATIC AND MUSICAL LAW.

"Dramatic and Musical Law," by Mr. A. A. Strong, LL.B., has reached a third edition, and gives in simple language such parts of the law as relate to subjects with which the profession is concerned.—"The Financier."

Mr. Albert A. Strong's valuable work "Dramatic and Musical Law," published at "The Era" Offices, Tavistock-street, has reached its third edition. The author has made every effort to bring the book right up to date.—"Referee," May 15, 1910.

The work succeeds in making plain the thorny legal path that every manager and artist must tread, and by a timely consultation of its pages they may avoid much misapprehension and trouble.—"Star."

Price 5s., post free 5s. 4d. Published at "The Era" Offices, 5, Tavistock-street, Strand, W.C.

A new drama, entitled "The White Slave Traffic," by Middleton Myles, will be produced at the Sadler's Wells Theatre on Monday.

Miss Grace Lester has been re-engaged by Messrs. W. and F. Melville to play the Lady Capulet in their production of "Romeo and Juliet" at the New Princes Theatre. Miss Lester concluded last Saturday a special month's engagement with Mr. Edward Marris.

For Mr. Frank H. Rose's new play, "The Whispering Well," at the Gaiety Theatre, Manchester, this evening, special music has been written by Mr. J. H. Foulds. There will be new scenery and costumes, and "The Whispering Well" will be preceded by a Lancashire one-act play, by W. H. Pinchbeck, called "Lydia's Sacrifice."

SPECIALS FROM THE PROVINCES.

THE CUCKOO'S NEST.

A Three-Act Comedy, by John Guinan, Produced for the First Time at the Abbey Theatre, Dublin, on Thursday, March 13.

Nora Flanagan .....Miss Peggy Buttimer
Peg Galvin .....Miss Nell Stewart
Nancy Kennedy .....Miss Helen Moloney
Phil Doran .....Mr. Michael Conniffe
Hugh Loughnane .....Mr. Farrell Pelly
Luke Muldowney .....Mr. Philip Guiry

(FROM OUR OWN CORRESPONDENTS.)

A play by a new author is always an interesting event, and a large and appreciative audience gathered in the Abbey on Thursday night to welcome John Guinan's first production. In many respects the piece was deserving of the support accorded it. The latest addition to the ranks of Abbey writers has a sense of humour, and he deserves commendation for having accomplished so much out of the rather slender material of which his piece is built. The story of rustic love-making and comic contradictions which he unfolds kept the house in the best of good humour.

While Nora Flanagan loves Hugh Loughnane, the labourer, she is not at all unmindful of the prospect of being comfortably left on her aunt's demise, and the condition is that she is to stick to the said aunt at least as long as her first cousin, Peg Galvin, who is also attached to the farm. Phil Doran, however, who has been away for years, and has managed to get rid of some of the bashfulness which prevented him proposing to the aunt before he went away, returns, and within a very few minutes of the rise of the curtain the whole action is outlined.

Luke Muldowney, who is anxious to join his farm to the aunt's by marrying Peg Galvin, meets with his deserts, and Norah and her swain are made happy at the conclusion.

As can be seen, the plot is very thin, and it required all the ingenuity and artifice of the author to spread it over three acts. The dialogue is decidedly clever and racy, but the piece lacks constructive ability.

The acting all round was capital, especially the Nora of Miss Peggy Buttimer and the Peg of Miss Nell Stewart, a rising young actress. Miss Helen Moloney, as the aunt, showed high histrionic ability; and Mr. Michael Couiffe, as Phil Doran, made his part interesting and acceptable. As Hugh Loughnane Mr. Farrell Pelly caused many a hearty laugh; and Mr. Philip Guiry was Luke Muldowney to the life. The piece had a very favourable reception, ending with loud cries for the author, who acknowledged the compliment in a neat speech.

"THE SURRENDER OF JUAN."

A Comedietta, by Sybil Noble, Produced for the First Time on any stage at the Royalty Theatre, Glasgow, on Tuesday, March 18.

Captain Donald Juan ..... Mr. Frank Conroy
Lady Jane Castleton .... Miss Sybil Noble

This amusing playlet has for a scene the waiting-room of a small railway station in England, and when the curtain rises the gentleman is pacing up and down, anxiously awaiting the arrival of a married lady with whom he has arranged to elope. She arrives, and after some love passages, tells him she has a terrible confession to make. Her "ogre of a husband" is a purely fictitious personage; she is not married, and never has been. The gay Don Juan is horrified; all his previous love affairs have been with married ladies—spinsters have no attraction for him. He now repels the lady's endearments, but when she threatens to leave him and accept a previously rejected suitor, he surrenders, and the eloping couple rush off to catch their train. The author of the comedietta, Miss Sybil Noble, acted with much charm as the lady, and Mr. Frank Conroy gave an extremely good performance as the lover.

"MASTER OF CLIVE CHASE."

Drama, in Four Acts, by A. T. Dancey, Produced at the New Theatre and Opera House, Maidenhead, on Thursday, March 13.

Archibald Templeton .....Mr. Frank Carlyle
Jack Clive .....Mr. Arthur Thomas
Roland Clive .....Mr. Arthur Charrington
Timothy Dryton ..... Mr. A. T. Dancey
Anty Fletcher .....Mr. Charles W. Tindall
Clementina Dryton .....Miss Ethel Crawford
Bertha Elton .....Miss Pauline Cassell
Neil Clive .....Miss Hilda Stephenson

At the opening scene, Anty Fletcher, an American, has been down to Ikey's Stores, where he found a letter addressed to a miner commonly known as "the twin"; this appellation is given to him because he and his chum, Jack Clive, are so seldom seen apart. The American has taken a fancy to "the twins," and his revolver is ever ready to take their part amidst the rough element in the camp. He tells Archie the story of how Long Billy, an eccentric miner, came to have a boy living with him, and the recital of this story leads to the discovery that the boy belongs to Jack Clive, whose wife deserted him for a lover when he lay sick, and, as she thought, dying in England. Jack has been nursing the boy, who is down with fever, and when he learns that Billy's boy is his long-lost son, the two chums determine to return to England, fearful that Jack's worthless wife may find him and claim the boy. The letter brought from the stores by Anty is from the lawyers of a recently deceased aunt, leaving him heir to Clive Chase, in England, on condition that he marries her adopted daughter. The fact of his marriage killing all chance of claiming the inheritance for himself, Jack persuades his chum Archie, for the boy's sake, to impersonate him. At this moment Anty brings news of the child's death, and the sudden shock is fatal to the father. Meanwhile, in the absence of the heir, Clive Chase is claimed by Jack's cousin, Roland Clive, as next-of-kin, and on the arrival of the supposed new master he departs for Australia to seek out Jack's missing wife. Succeeding, he returns with her, only to find when the two are brought face to face, that the new heir is but an impostor. Here appears on the scene a lawyer, Timothy Dryton, who produces papers showing that Roland is the issue of a bigamous marriage, and that Templeton is the son, born of a secret marriage, of the deceased mistress of the estate. He is, therefore, free to fulfil the condition, and, marrying Neil, becomes the Master of Clive Chase.

There is a considerable amount of "go" in this piece, the deadly earnestness of the action being considerably relieved by the introduction of the comic element. Miss Pauline Cassell, as the runaway wife, put considerable "fire" into her work.

"THE HARVEST OF HATE."

Drama, in Four Acts, by A. T. Dancey, Produced at the New Theatre and Opera House, Maidenhead, on Saturday, March 15.

Caleb Dunster ..... } Mr. Frank Carlyle
Orma ..... }
Frank Dunster .....Mr. Arthur Charrington
Lester Markham .....Mr. Chas. W. Tindall
Andrew Fairburn .....Mr. Chas. Turner
Tommy Topweight .....Mr. A. T. Dancey
Tod Smilor .....Mr. Chas. W. Tindall
Kitty Meadows .....Mr. Jack J. Dancey
Rebecca Twylight .....Miss Ethel Crawford
Lola Tempest ..... Miss Hilda Stephenson

In the opening scene Lieut. Dunster, a young officer in the 5th, tells his friend, Lieut. Markham, that no fewer than three attempts had been made on his life by some unseen hand. He has an appointment with a friendly dervish, who informs him that his (Frank's) sweetheart, Lola Tempest, had been one of the Calipha's favourite wives. Frank, in his rage, attempts to kill the dervish, but the attempt is frustrated by Markham. Lola is told of the accusation, which she indignantly denies, and declares that the dervish (Orma) is an Englishman in disguise. During their absence from Frank's quarters, Orma returns and kills Markham, whom he mistakes for Frank. Act two opens at a public-house in Bilchester, England, the landlord of which has for years been the tool of Caleb Dunster, the deformed elder brother of Frank. Each of the brothers has a horse entered for the local races, Frank's horse is lamed and his jockey (Smilor) is drugged; consequently Frank is financially ruined by his brother's treachery. Subsequently Caleb lends his brother a sum of money on condition that it is repaid in twelve months, the penalty for failure being death. Frank consents, but Lola swears to foil him and to render the contract null and void.

In the last act we find Lola as housekeeper to Caleb; further, she has promised to become his wife, but this is only a ruse. She believes him to be "the unseen hand," and is determined to unmask him. But Caleb's nature undergoes a change through his love for Lola, and when, in default of repayment, Frank offers himself for the penalty, the elder brother refuses to accept the sacrifice and begs for forgiveness. Learning that Frank and Lola had already been married, his rage breaks out again and he attempts the murder; Lola places herself between the two and Caleb refuses to strike at the woman who has changed his nature. The play ends with the death of Caleb Dunster, who is shot by Tommy Topweight.

Mr. Henry Henderson, Mus.Bac., who is at present musical-director and general-manager for Mr. Harry McKelvie's record-breaking pantomime, "Mother Hubbard," has been presented with a handsome gold watch, suitably inscribed, as a token of Mr. McKelvie's appreciation of his abilities in both capacities.

The programme of the West Central Jewish Girls' Club's entertainment on Sunday at the Playhouse, which was kindly lent by Mr. Cyril Maude, included "The Masque of Club Life," under the direction of Mr. Sivori Levey, in which drill, singing, commerce, art and languages were symbolised; a morris dance by the children, arranged by Miss Bird; and a pageant called "Heroines of Shakespeare," arranged by Sivori Levey, the costumes being provided by Miss Maie Hoey. Three-part songs and unison songs; a sketch, "Lovers in the Forest," by Sivori Levey; and a scene from "Uncle Tom's Cabin" were also items of the entertainment. Miss Maie Hoey received a most complimentary letter from the Hon. Lily Montagu on Miss Hoey's costumes for the pageant.

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LACTIC

LONDON & SUBURBAN THEATRES.

Correspondents will please note that it is absolutely necessary that all copy should reach us on Wednesday mornings by first post.

KING'S THEATRE, HAMMERSMITH.

On Monday, March 17, the Drama, entitled
"TWO LITTLE SAILOR BOYS."

Mr. Walter Howard's romantic drama, "Two Little Sailor Boys," is being presented here by the author's own company, under the direction of Mr. W. H. Hallatt. Heading a strong cast is Mr. Edmund Kennedy as Commander Noel Tregarthen, R.N., of whom the actor made a dashing, manly figure, and one well worthy of the love of the heroine, Mildred Grey, prettily played by Miss Millicent Hallatt. Miss Lilian Hallows, in the part of Lola Grey, assisted by her fine presence and skilful elocution, gave a vivid impression of the tigrish charms of that unscrupulous adventuress. The two little sailor boys were excellently played by Miss Violette May and Miss Gertrude Parke, the former being no less successful with the merry Cyril Grey than was the latter with the pathetic Tom Yorke. On the comedy side, Mr. Walter Dale as Jack Jolly, A.B., and Mr. Tom E. Sinclair as Ben Baxter were both highly successful, and were ably supported by Miss Lizzie Chambers in the part of Mildred Grey's maid, Lucy Wilson. Mr. Edmund Lea contributed an artistic and striking impersonation of the burglar, Jim Royston; Mr. F. Joynsen-Powell and Mr. Henry Hallatt were good as Admiral Grey and Lieut. Redstone respectively; and Mr. W. H. Hallatt used his fine voice to advantage in the part of Captain Tom Yorke. The smaller parts were also efficiently filled, and the piece was well mounted, several sets depicting the quay-side at Plymouth, with the shipping in the background, being particularly effective. As usual at this house, the programme of entr'acte music was very tastefully selected, and was ably rendered, under Mr. Horace Middleton's direction, by the King's Theatre orchestra.

WIMBLEDON THEATRE.

On Monday, March 17, the Drama, entitled
"UNCLE TOM'S CABIN."

Mr. Charles Harrington's American combination is appearing this week in that ever-popular dramatisation of that classical romance by Mrs. Beecher Stowe, that thrilling tale that has made thousands weep, and also think, and was assuredly one of the most cogent pleas that eventually led to the emancipation of the slaves so cruelly treated in Southern America. But though the years have long passed since those days of savagery and brutality, yet the old story of Uncle Tom, of George Harris, of Topsy, and little Eva is still as popular and pathetic as ever; and, when acted with sincerity and ability, as is the case with this company, stirs every heart and elicits applause for the virtuous and malediction for the vicious. Mr. John Boehm was a most delightful Uncle Tom, and deserves every credit for his rendering of the part. Mr. Raymond Wallace was a manly Phineas Fletcher, whose kindly help brings Harris and his wife, Eliza, into the land of freedom. Mr. Howard Bertram did well as St. Clair, the planter, and Mr. Percival Young was emphatic and impressive as George Harris, who seeks deliverance from his bonds of slavery. Mr. Edward Leroy was Legree, the harsh, cruel slave-owner, and gave a forcible rendering of that inhuman monster. Mr. A. Ashton Roe provided the comic element as Marks, the lawyer, and was highly amusing. Mr. J. Martin was the auctioneer, and Messrs. Jack Black, A. Lewis, and J. Lewis as Sambo, Quimbo, and Andy, three of the slaves, were amusing. The ladies of the company all deserve praise for the rendering of the characters allotted to them. Miss Hero Hathaway was a pathetic Eliza Harris, who flees from her pursuers with her infant child across the ice-bound river; Miss Florence Tyler was excellent as the sorrowful slave, Emmeline; Miss Maud Leroy was the nervous, quarrelsome Mrs. St. Clair; while Miss May Turner was amusing and satisfactory in the part of Aunt Ophelia. A splendid Topsy was Miss Annie Watson, the girl who "guess she growed," and the applause gained for her acting, singing, and dancing were alike well deserved. Miss J. Green was Aunt Chloe; Miss Mabel Bowman gave a clever exhibition in song and dance in the plantation scene; Miss Stell Harrington acted thoroughly well as Gassy, the Creole slave through whose instrumentality Legree comes to his just end. Last, but not least, Miss Ethel Mastesam was charming indeed as Little Eva, and the famous death scene was tear-compelling, so well did she enact the part of the dying girl, and so finely was that picture presented. A number of real "darkies" contributed an entertaining interlude in the cotton fields scene, the voices of one of the women and one of the men, who sang solos, being particularly agreeable. As a finale, a picturesque apotheosis of Little Eva as the angel coming from the sky to fetch old Uncle Tom was seen at the back, and to hearty plaudits the curtain fell on a well-rendered production of a play that will ever be a favourite with audiences who are fond of dramas full of pathos.

CORONET THEATRE.

On Monday, March 17,
"CHARLEY'S AUNT."

Mr. Brandon Thomas's company is appearing this week in this merry farce. The old lady is still running, and will apparently never get tired, and her irrepressible gaiety and good humour are as unabated as ever. As Lord Fancourt Babberley, who masquerades as the dear old lady from Brazil, Mr. Charles Windermere is immensely amusing, and acts with just the proper sense of discretion necessary for a part of this sort. Mr. T. McCausland Stewart gives a clever characteristic performance as the polished, urbane and impecunious Colonel Sir Francis Chesney, Bart., late of the Indian Service. Mr. James Page extracts all the fun from the part of that mercenary limb of the law Stephen Spettigue, whose scheming "gangs" so much "agley." Mr. Lawrence Anderson and Mr. F. T. Cooper give bright, boyish impersonations of the chums Jack Chesney and Charles Wykeham, both equally smitten by Cupid's dart but quite unequally matched as to wit. The fine character-part of Brasset, the college scout, is treated in most entertaining and natural fashion by Mr. Sydney Compton. Misses Florence Saunders and Vera Cornish act prettily and with animation as the turtle-doves Kitty Verdun and Amy Spettigue, and Miss Mabel Young, as the real Donna Lucia D'Alvadorez, and Miss Pauline Hugen as her protégée, Ela Delahay, the orphan flame of Lord Fancourt Babberley, act well and with a sense of proportion. The pièce de résistance is preceded by another of Mr. Brandon Thomas's dramatic efforts, viz., "The Colour-Sergeant," a bright little piece in which Mr. Sydney Compton as William Honour, Mr. F. T. Cooper as Henry Havelock, and Miss Nancy Harding as Nelly, an orphan adopted by the martial chin-scraper, are especially prominent. Mr. Walter Bannister as a photographer, and Mr. James Page as a late man-o'-war's man (now settled down as a bargee), and Miss Pauline Hugen as a boy, are all well in the picture. Mr. Walter Bannister acts as stage-manager, and Mr. Cecil Barth as general-manager to the company.

BRIXTON THEATRE.

On Monday, March 17, the Drama, entitled
"TWO LITTLE VAGABONDS."

Mr. Morton Powell has brought an excellent company to Brixton this week in that most successful drama, "Two Little Vagabonds." At the head of the cast Mr. Victor Rae contributes a finished representation of the unfortunate George Thornton. Captain Darville is competently acted by Mr. Frank Fordham. Mr. Guy Routh is decidedly good as John Scarth. Mr. Johnny Powell as Job Gargoyle and Mr. Williams as Wiffin are very good in their respective parts. Miss Mona Hall depicts Barbara Scarth with earnestness and charm. Miss Kate Perowne was successful as Sister Randall. As Leeson, a servant, Mr. Percy Strang submits a sound delineation. Mr. H. Hesslegrave was an excellent Bill Mullins, and was admirably supported by two clever confederates in Mr. Leonard Marshall as Dido Bunce and Mr. Harry Leamer as the Coughdrop. Miss Ethel Kay's Marion Thornton was a finished and impressive impersonation. As the robust wife of Bill Mullins Miss Dora Dichl was well placed. As Dick, the sturdier of the two little vagabonds, always cheerful and happy, Miss Lumley submitted an excellent impersonation, and Miss Rossie St. John pathetically portrayed Wally. Others who valuably assist are Messrs. F. Amptill (Hangitt), F. Amptill (Dr. Lynn), G. Garside (footman), and Miss Carrie Nino as maidservant.

FULHAM THEATRE.

On Monday, March 17, the Play, entitled
"IMPROPER PETER."

By arrangement with Mr. Arthur Bourchier Mr. N. Thorpe-Mayne is touring this piece with a good company, whereof the particular stars are Mr. Cyril Anstin-Lee and Miss Beryl Hamilton. The remainder of the company are well chosen, and give effective support. Mr. Austin-Lee is delightful as the unhappy Peter—or, one might say, Peter at once unfortunate and most lucky. His fatherly air, his serenity under difficulties, his tender chivalry, and dignified refraining from recrimination, make the character a very lovable one, and Mr. Austin-Lee makes the most of every bit of it. Mr. Thorpe-Mayne gives a clever sketch of the puritanical and strait-laced politician, Sir Walter Stancombe. Mr. C. Kent Francis plays well as Charles Stancombe, and contributes a good study of that execrable young prig, a poseur and gasbag. Mr. Eric Ellesmere acts pleasantly and naturally as Capt. Mitchener, while Mr. Fred Wallis as Elliot Hay, and Mr. W. Jules Kemp as Plumley both play with spirit as youthful contestants for the favour of a fair widow, and prove very amusing. Mr. Victor George supplies a strong contrast in his rôle of Mr. Markwick, a local politician. An admirable performance is that of Mr. Thomas Barry, as the steward Parkinson, a most amiable and efficient personage. Miss Winifred Gardner is a stately representative of Mrs. Everest, another able study of an unpleasant personage. Miss Margaret Dolamore as Mrs. Mitchener and Miss Nellie Beryl as Mrs. Crevoisier have more pleasant parts to play, and are quite successful in attracting the needful sympathy. Miss M. Dennistoun and Miss Bessie Jewell complete the number of the pleasant yachting party, and fill the parts well. Miss Violet Masters also puts character into her work as a flustered servant girl. Miss Beryl Hamilton wins golden opinions as the fair Periwinkle. She is bright and lively, and possessed of great charm, and she plays with all the needful youthful levity of "joie de vivre," but never overdoes the part in the least. Miss Hamilton, with such gifts and such dramatic power, should do well. Two smaller pieces, "Taffy's Wife," by Bertha Graham, and another on Sherlock Holmes and Raffles by Mr. Thorpe Mayne, are played as front pieces.

SADLER'S WELLS THEATRE.

On Monday, March 17, the Drama, entitled
"THE GREED OF GOLD."

This popular home of drama has been nightly visited by large numbers to witness this excellent play, which is performed by one of the stock companies organised by Mr. Fred Baugh, and produced under the direction of Mr. H. G. Brandon. Mr. Alfred Lagg gives a very pleasing performance of Arthur Errol. Mr. Leo Main must be warmly congratulated upon his very clever performance of Tom Webster, who is stricken dumb, his pantomimic description of the murder being well done. Mr. Frank Stone gave a good impersonation of Harry Hood. Mr. Matt Wilkinson was responsible for an efficient reading of Cully Sugg. Mr. Hugh Carmichael was excellent as Mr. Brightstone. Mr. Sidney Kearns gave a most amusing impersonation of Conn Calmer, and kept the audience in a merry mood. Miss Ada Franks was equally funny as Patty Mayfield. Miss Effie Bartlett gave a very fine impersonation of Dora Hood. Miss Marion Fawcett gave an excellent study of Mrs. Maxwell. Miss Violet Beatrice rendered Cecil Hood in a most agreeable fashion. The minor characters were all in capable hands.

THE SHAKESPEARE.

On Monday, March 17, the Drama, entitled
"THE STREETS OF LONDON."

A carefully selected company under the direction of Mr. Beresford Whitcomb, with Miss Mabel Lowe as leading lady, has been playing to good houses twice nightly during the week. The evergreen sensational play continues its prosperous career, and if to meet the exigencies of the times the script has been cut down, the process of compression has not made the drama a whit less interesting. Mr. Ernest G. Batley is a capable Mark Livingstone, and is impressive in every scene. Mr. David Noble gives a stirring performance of Paul Fairweather. A capital conception of the part of Badger is given by Mr. Whitcomb, who scores in each varying phase of the character. Old Puffy, the pieman, is cleverly portrayed by Mr. Harry Morgan. Miss Ethyl Gordon Murray appears to advantage in the thankless part of Alida Hardmann, her scene with her father, where she makes him sign a paper offering to lend a big sum of money to Livingstone, being extremely fine. Miss Mabel Lowe was at home in a line of study she has made her own, and won the entire approval of the audience. The minor parts of the lengthy cast were all well played by Messrs. Harry Whiteway, J. O. Hennessy, Alec Croft, and Mr. Sidney Armstrong, who spoke his few lines exceedingly well. The drama was produced in nine tableaux, and the scenery and mounting were of high quality. Mr. Leon Jesse is the musical-director. To Mr. Bernard Lawrence Edwards is due much praise for his skilful management.

DALSTON THEATRE.

On Monday, March 17,
THE FIRST YIDDISH NATIONAL GRAND OPERA CO.

Mr. Alexander Kennard has presented this week at the Dalston Theatre the First Yiddish National Grand Opera Company, and highly appreciative audiences have attested their approval of the performances in no unmistakable manner. The operas produced have been "Rigoletto" (presented on Monday evening and the Thursday matinée), "Faust" (played on Tuesday evening and also billed for the Saturday matinée), "The Barber of Seville" (forming the attraction for Wednesday evening and also billed for Saturday evening), and S. Alman's opera, "King Ahaz" (Thursday evening), conducted by the composer, who is musical-director of the company. On Monday evening the commencing opera for the week, Verdi's "Rigoletto," was closely followed by the audience, who sat out the entire four acts to the extreme end, although the performance was prolonged to a late hour. The representation was specially noteworthy for the zest and earnestness displayed by every member of the company. Soloists and chorus were consistently well in tune. The splendid orchestration was rendered with the utmost care, and often with conspicuous effect, under the direction of Mr. S. Alman. The trying part of Rigoletto was undertaken by Mr. Joseph Winogradoff, who was also responsible for the stage direction. Mr. Winogradoff was evidently keenly alert to the changing moods of the character he represented, and in his vocalisation he was careful to portray the effective feelings of either anticipation, grief, or resentment. He, with Miss Anna Filipoff, who played Gilda, were frequently recalled. Miss Filipoff's performance was praiseworthy, even from the point of view of extreme carefulness. Her highest notes were very clear, and when power was needed she never lacked the requisite instalment. Mr. Arnold Altschul, as the Duke of Mantua, delighted everyone with his particularly clear voice, and his general style was also evidently to the liking of the audience. Mr. Alfredo Alfredi as Sparafucile also attracted much attention by his powerful voice and pronounced methods, and Mr. Louis Weinstein was also a success as Count Monterone. Mr. Benjamin Bastazki was a satisfactory Marullo; Mr. Lazarus Blind was a stately Count Ceprano; Borsa had a suitable representative in Mr. Nathan Schaghnoff; Miss Gini Sani sang the music falling to the share of Maddalena with tasteful effectiveness; and Miss Bertha Fisher as Giovanni succeeded in every detail.

BOROUGH THEATRE, STRATFORD.

On Monday, March 17, the Play, entitled
"DRAKE."

That valiant warrior Drake is making his first appearance in suburban London at the Stratford Borough Theatre this week, and local playgoers are according him a very cordial welcome. That experienced entrepreneur Mr. George Dance has left nothing undone in the way of sumptuous and appropriate staging and dressing, while the company is a capable and well-balanced one, and the large number of auxiliaries engaged show the result of much careful training. Altogether, "Drake" on tour should make as strong a bid for popularity as the piece has done at His Majesty's Theatre. In the title-rôle Mr. Frank A. Petley is admirably suited, his Drake being a virile and vigorous performance in this sound actor's best manner. As the plotting Thomas Doughty Mr. Ernest Griffin is very convincing, his final scene with Drake being a strong piece of acting; and some remarkably good work comes from Mr. King Fordham as the disappointed John Doughty. Mr. Felix Pitt acts very incisively as the scheming Lord Burleigh, and Mr. Edward Fane is responsible for a clever portraiture of Don Bernardino de Mendoza. Mr. P. L. Julian is a very diverting Tom Moone, and Mr. Theo Agar is droll as the Rev. Francis Fletcher. Miss Ethel Hodgkins is a graceful and tactful Queen Elizabeth, and very naturally assumes the regal dignity of the part. Drake's sweetheart, Elizabeth Sydenham, is charmingly played by Miss Constance Pellisier, and Miss Scott Weston is a most agreeable and pleasant Mother Moone. Remaining parts in an exceptionally long cast are all admirably played.

WILLESDEN HIPPODROME.

Monday, March 17, the Musical Comedy,
"THE DAIRYMAIDS."

Mr. Robert Macdonald's capital company is attracting and delighting all Willesden with "The Dairymaids." It is somewhat of a novelty to have a full musical comedy twice a night, but the experiment has met with the greatest success, and everyone hopes it will be repeated. The part of Peggy is played by Miss Empsie Bowman, and a more charming rendering could scarcely be given. There is a vivacity about Miss Edie Martin's singing and dancing as Eliza that takes the house by storm. Misses Kathleen Severn and Phillis Hughes do excellent work as Winifred and Helen respectively. Miss Carrie Lacy and Miss A. Graham distinguish themselves as Lady Brudenell and Penelope Pyechase. Mr. E. Dodd is an agile dancer, with a particularly fine voice, and scores repeatedly as Joe Mivins. Mr. Edward Lewis gives an admirable performance of Dr. O'Byrne; and Mr. Mark Daly earns golden opinions by his rendering of Lieut. Brudenell. The part of Lieut. Meredith loses nothing in the hands of Mr. Freddie Bentley. The chorus, which is numerous, has evidently been carefully selected and highly trained.

THEATRE ROYAL, WOOLWICH

On Monday, March 17, the Drama, entitled
"THE NIHILIST."

After an absence of four years, Mr. O. Silverstone has brought this absorbing play to Woolwich once more. It has been running now for over seven years, and Mr. Silverstone has played his part no fewer than 1,400 times, and his wife (Miss Jessica Ford) some 600 times.

Mr. Edward Beecher makes a robust hero of Ivan Nowaski, possessing a fine physique and good stage presence. He is admirably supported by Miss Mary Douglas, as Alexina Orloff, a rôle that suits her to a nicety. Miss Jessica Ford is delightful as Princess Olga, the strong-willed daughter of the Czar, her acting throughout being excellent. The villainous Prince Alexander, as played by Mr. O. Silverstone, is a capital exhibition of stage villainy. As the Prince's companion in crime, Piertree Petoff, Mr. H. C. Rutland had his fair share of virtuous execration; and excellent character studies are those of Karl Orloff and Gourka, as played by Messrs. Hickman Beckett and Geoffrey Chater respectively. Little Olive Yorke is well placed as the unfortunate Little Alexina; and comedy of the right sort is contributed by Miss Grainger and Mr. Ted Mooney.

ROYAL ARTILLERY THEATRE, WOOLWICH.

On Monday, March 17,
THE SOUTH COAST REPERTORY COMPANY.

This excellent company, under the direction of Messrs. Alick Chumley and A. Russell-Davis, are paying a return visit here, and business is very brisk. On the occasion of our visit "Sweet and Twenty" was staged, and Mr. R. M. Dalzell enacts the rôle of the country vicar, Rev. James Floyd, very capably indeed. His son, Eustace, is very well placed with Mr. P. Hunt-Lewis. Another son, the happy-go-lucky Douglas, is acted by Mr. Alick Chumley with perfect ease and matter-of-fact manner that exactly suits the part. The younger boy, Cris, is naturally undertaken by Mr. Frank Hughes. Mr. A. Russell-Davis creates endless laughter by his portrayal of the "odd" man, Prynne, a most amusing individual. Of the ladies Miss Molly Malim gives a charming impersonation of the leading rôle, Joan Trevelyan, and her portrayal would be difficult to improve upon. Miss Evelyn Shelley, as the maid, Ellen, is seen in a capital character study. Miss Betty Sabine's enactment of Mrs. Trevelyan, "the chatterbox," is very humorous. The play is preceded each evening by a condensed version of "Caste," in which the following take part:—Misses Molly Malim (Polly Eccles), Evelyn Oddy (Esther Eccles), Messrs. P. Hunt-Lewis (Hon. George D'Alroy), Alick Chumley (Captain Hawtrey), R. M. Dalzell (Sam Gerridge), and A. Russell-Davis (Eccles). The other play staged during the week is "His Excellency the Governor." In addition to the artistes already mentioned the following complete the company:—Miss Violet Boddy, Messrs. W. Hudson Birrell, Claude Carnforth, Forrest Vallance, and A. Northcote. Each play is beautifully mounted and dressed.

BROADWAY, NEW CROSS.

On Monday, March 17, the Drama, entitled
"WHITE AS A LILY."

The attraction here this week is Charles Darrell's exciting drama, "White as a Lily," which is presented by Mr. Charles Barnard. It is a piece full of sensational incidents, and duly provided with the necessary comic relief, in short, a production of the kind that especially appeals to popular audiences. Mr. Sidney Raymond gives a vigorous presentment of the rôle of the too credulous hero, Lord Aubrey Mount-Arliston. Miss Mabel Coleman invests the character of the sorely tried Eireen Beauclair with sympathetic charm and pathos. Mr. Edward Avinal does well as the unscrupulous Gordon Canterville. Mr. Walter E. Kirby is amusing as the broken-down sprig of nobility, the Hon. Dicky Birchenough. Mr. A. B. Lyons makes a good character sketch of the old showman, Tom Puttiker. Miss Winnie Webster is very bright and captivating as Judy Puttiker. Miss Violet Lytton gives a powerful rendering of the adventuress, Leah Van Zalma. Mr. E. H. Burton does well as George Maltby. Miss Evelyn Vandray is good as the Dowager Lady Harriet Mount-Arliston. Mr. Claude Bigwood makes an excellent Police-constable Andover. Miss Doris Newland and Miss Trixie Gem impersonate the two youngsters, Bobbie and Susie, with much cleverness. The scenery is very effective, especially the set representing the Summit of the Alpine Mountain. Mr. Edward Avinal is the acting-manager for the company.

BRITANNIA, HOXTON.

On Monday, March 17, the Drama, Entitled
"A THIEF IN THE NIGHT."

Mr. G. Carlton Wallace's company supply the attraction here this week, "A Thief in the Night" being a most spirited and exciting play. An undoubted success is made by Mr. Naylor Grimson, an old favourite, though a young actor, in the part of Michael Pagani, the villainous conspirator. Mr. R. Watson plays to perfection as Lord Romilly, the old father. Miss Josephine Colonna gives a finished performance of the difficult part of Sonia Cleve, the accomplice in wickedness of Pagani. Miss Elizabeth Watkins makes a comely and engaging Joan Escombe. Much appreciated humour is contributed by Messrs. Johnny Leoni, Algie Spalding, and Bert Hedger as Crake, Toby, and Constable H 20. Miss Hettie Graham as the Happy Christmas is amusing. Mr. Hugh Wallace is responsible for a capable character-study of Richard Cleve. Mr. Francis James portrays Rev. Charles Halkett naturally. Realistic delineations of a detective and a police officer are given by Messrs. Henry Stanton and Arthur Moran. The portrayal of Alan Escombe by Mr. Ellis Leigh displays considerable versatility. Miss Irene Chelmers gives an excellent interpretation of the rôle of Lady Romilly. Miss Rene Mowbray is charming as Little Joan, acting with considerable feeling. Miss May Byron has a simple style that wins her much favour as Susan. The waiter is well represented by Mr. Philip Crossley. The scenery is admirable.

GUILDHALL SCHOOL OF MUSIC.

On Friday, March 14, a pianoforte and vocal concert was held at the Guildhall School of Music by pupils of Mr. John Francis Barnett and Mme. Madge Conroy. The pupils showed evidence of very careful training, both as singers and instrumentalists. Mrs. Howard Bonser greatly distinguished herself by her singing and displayed a voice of good quality and a sympathetic style. Mr. Sydney De Vries also was very successful in his choice of songs, and showed much intelligence by his interpretation of these. The pianists showed much promise, but are not always happy in their selection of pieces, notably in the case of Miss Edna Burston's choice of Mendelssohn's B Minor Capriccio, op. 22, which is not a very interesting work even when played by the great masters. She showed some powers of execution, however, and was assisted by Miss Beatrice Dunn at the second piano. Miss Mary Norollah and Miss Phyllis Pettitt were very successful in their playing and choice of pieces, which came well within their powers of execution. Other items set down in the programme were:—The duet, "Das Voglein" (Rubenstein), Mrs. Robert Haydon and Mrs. Howard Bonser. Miss Marjory Ennals, Miss Dorothy Hogg, Miss Theo Ward, with Mrs. Robert Haydon and Mrs. Howard Bonser, in the trio by Mr. Coleridge-Taylor, "Encincture with a twine of leaves," and a duet by Moszkowski, played by Miss Mary and Emily Norollah, were all deserving of praise and gave evidence of musical intelligence and careful training.

The advance booking at the Alhambra, Glasgow, for this week's visit of Mr. and Mrs. Graham Moffat in "The Scrape o' the Pen," had on Saturday last reached the respectable sum of £1,150.

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SPORTING NOTES.

By SANTOI.

QUEEN'S PRIZE.

Plumpton to-day virtually finishes the "jumping" game, and we must now tackle the problem of the first of the Spring handicaps at Kempton on Monday. About the top-weight, Warlingham, there are conflicting versions. Mr. Sievier, his owner, fancies the colt highly, but Goodgames, the trainer, does not think he is ready yet, and in any case I fancy the distance is not far enough to bring out his best qualities. Then he has to allow Crown Jewel, who finished fourth to him in the Cesarewitch, 7lb. for the beating. The attempt to get Origo sound again failed, and he has gone out with St. Melruan and Toiler. Most of the Newmarket men favour Monotone on the strength of the superiority he has displayed in gallops to Rubicond, but last season Monotone frequently flattered on the training ground and ran badly in public. It was the way in which he hung on to Tracery in his winding up gallops that led many people to oppose Mr. Belmont's colt in the St. Leger. After Tracery had won the Leger, Monotone was heavily backed for a minor handicap at Windsor, but he did not get a place. Later, when unfancied, he surprised his connections by running second to Adam Bede in the Duke of York Stakes at Kempton. Altogether, Monotone's form was inconsistent last year. If he gives his best running on Monday he ought to win, for he is thrown into the handicap at 7st.

Rivoli is scarce ready yet, and Duke of Sparta II., who won the race last year, appears to have gone to the dogs. Major Symons is well enough handicapped, but the market must show whether he is fit, for little information is allowed to leak out from Fallon's stable. Aye Aye has gone up in the handicap scale, and her sex is against her at this time of year. Between Columbus and Dalmatian it is a nice thing on their November Handicap running. Dalmatian was left in that race, but he made up so much ground towards the end that he finished only a neck behind the third, and about a length behind Columbus. Columbus allows him a pound for the beating. We hear from Newmarket that Dalmatian is one of the fittest horses there, and that his success is looked for with some confidence. That may be, but the horse does not always give his true running. I remember his display at Hurst Park in January in a two-miles flat race, when he was beaten out of place by a lot of hurdlers. He will have to improve a lot upon that form to beat Columbus or any of the others. Columbus was not at concert pitch when he nearly won the November Handicap, and Butters has kept him going throughout the winter, so that by now he ought to be as fit as he will ever be. There are possibilities about the hurdler Gael Rhu, but he, like Dalmatian, is an in-and-out performer. I shall stick to my original selection for the race,

COLUMBUS.

He is, at any rate, a game, honest horse, and he is as well handicapped as anything.

Another feature of the Bank Holiday racing is the Lancashire Steeplechase, which will give a further sight of the National favourite, Rathnally. How can he lose at? They have let him in below 12st! Marcellinus has gone under, and many of the others belong to plating class. The price won't let you back Rathnally, and from what I hear the best investment is TWELFTH LANCER each way. Whitaker, who trains him, wins this particular race twice out of three times, and this is the horse he has specially put by and trained for it. His public form this winter does not matter. I remember being highly impressed by his style of fencing at Sandown back in October.

Brancepeth's exit from the Lincolnshire may be taken as some sort of tip for the Malton-trained Dunholme. There is nothing amiss with Brancepeth, and therefore we may assume that Lord Durham esteemed the chance of the four-year-old more highly. It is the prejudice against horses trained north of the Trent at Lincoln, however, that will keep most people off Dunholme. He is pitchforked in on some of his form last season, and particularly well treated with Apprentice. Clark, the jockey who usually rode Dunholme, is credited with the statement that the race would be a good thing for Dunholme if only a lightweight can get the best out of him. Jockeys, however, are notoriously bad judges.

They have found a definite favourite at last in Long Set. He is a good horse, and if he wins he will establish a record in the matter of weight. Clorane holds the record in this respect, and he had a pound short of Long Set's burden. Long Set is a great horse, but Clorane was greater. He won the Royal Hunt Cup, beating Victor Wild, who was then in his prime, and at Lincoln he gave Quarrel lumps of weight and beat him. Quarrel won the Hunt Cup in the following June carrying 7st. 11lb., proving that Clorane's handicap form was absolutely top-notch. Long Set did not win the Royal Hunt Cup. He was second to Eton Boy last June, and second to Moscato the year before. Spanish Prince's case is hopeless, and he will not run, so it is White Star or nothing for Mr. J. B. Joel. Morton is doing the best he can with the brother to Sunstar, but it is feared that he will be nothing like ready. White Star will never get a better chance in a handicap. He is pounds better in at Lincoln than in any of the other spring handicaps.

SELECTIONS.

At Plumpton to-day, WISETON II. ought to win the Easter Handicap Hurdle; PERIPHRASE has a chance in the Preston Steeplechase; CALDWELL will win the Moderate Hurdle; and PLATONIC affords a gambling chance in the Hastings Handicap Steeplechase.

For the minor events on Monday and Tuesday we have little to go upon, yet SANQUHAR will about win the Easter Stakes at Kempton on Monday; APENINE ought to take the Rothschild Welter; and MASTER THRUSH the Richmond Welter. At Birmingham on Monday FIZ YAMA is attractively weighted in the Spring Handicap, and he will about win it. The Spring Handicap Hurdle at Manchester on Monday is good for DUBLIN BAY, and ESCOTT'S BEST should be backed for the Jubilee Hurdle on Tuesday.

The members of the Buxton Amateur Dramatic and Operatic Society are in training with "The Amazons" and "The Twelve Pound Look," which they intend to present at Buxton Opera House on April 11, 12, and 13 in aid of a local charity.

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MASONS AT PLAY.

Despite the tempestuous weather and strikes and rumour of strikes amongst West End hotel cooks and others, and many portentous forebodings which filled the atmosphere, a goodly number of the members of the Drury Lane Lodge and their guests attended a "Special Banquet," given at the Savoy Hotel on Sunday evening last, by command of the reigning Master, Mr. Blake Adams, who was installed in his office in the early part of last month, to be precise, on the 11th ult. The notice of the function set out the fact that there would be no Lodge business and that Masonic clothing would not be worn—everything in connection with the whole affair was delightfully informal, except the command to attend.

As Big Ben was booming the hour of seven the invited ones appeared in twos and threes, and Mr. Blake Adams had a busy thirty minutes in greeting his many brethren and guests. At the appointed time dinner was announced. The following names appeared on the plan of the tables: Messrs. Blake Adams, A. Leon Adutt (Mayor of Margate), Sir George Alexander, George Ashton, Stacy Aumonier, Orlando Barnett, J. F. C. Bennett, T. C. Sterndale Bennett, A. D. Bishop, J. F. Blaze, Allan Booth, John Branchini, Arthur Bridges, James Brown, Lionel Carson, Fred Catling, R. T. Catling, Thomas Catling, Herbert Chenery, Willie Clarkson, C. T. Coggin, C. H. Collier, Robert Courtneidge, Charles Cruikshanks, W. L. Crumplin, Robert Cummings, Roland Cunningham, Thomas Digby, A. J. Duck, J. Percy Fitzgerald, Ralph Frost, Shad Frost, T. H. Gardiner, G. A. Greene, J. S. Granville Grenfell, M.A., A. Steffens Hardy, George Harvey, J. C. Harker, Sir J. Henniker Heaton, Bt., C. T. H. Helmsley, H. Roy Hobson, Rev. Donald Hole, John Ivimey, Mus. Doc., A. Blomfield Jackson, Maurice Jenks, Cecil King, W. J. Keen, Herman Klein, Luigi Lablache, Fred Leslie, C. Le Trobe, Ernest Lindsell, Sir W. Ellison Macartney, S. G. McCormack, J. A. Myer, Norman McKinnell, Bedford McNeill, J. W. Mathews, Watkin Mills, Albert G. Neville, Ernest Neville, Dr. T. North, Rd. Northcott, Chichele Nourse, J. Rashleigh Phipps, Percy Plowman, Courtice Pounds, T. Price Powell, Chas. F. Quicke, E. Vivian Reynolds, Lionel Rignold, J. J. Robinson, Landon Ronald, J. H. Ryley, Isaac Seaman, A. E. Stenning, B. T. Swinstead, C. Tarbuck, Richard Temple, Henry Times, Sir Herbert Tree, Col. Henry Walker, Albert Ward, E. A. Whitehouse, C. Wiener, W. Wilson, and representatives of the "Times," "Daily Telegraph," "Morning Post," "Standard," "Freemason," and "Freemason's Chronicle," and there were but very few absentees. Amongst those present were about a dozen Grand Officers, a sprinkling of holders of London rank and at least nine of the Past Masters and twelve of the officers of the year, together with the Tyler of the Drury Lane Lodge.

An excellent repast was served, during which, at 8 o'clock, those present rose and drank to "Absent Brethren," and at the conclusion of the dinner the business of the evening was proceeded with. The loyal and patriotic toasts having been enthusiastically received and honoured, Mr. Thomas Catling, as the Senior Past Master, discoursed upon "The Influence of Actor-Managers."

Mr. Catling gave many interesting reminiscences of his own concerning members of the profession he had known, and referred to the work of Chas. Keen, Ellen Terry, Marie Wilton, Ben Webster, Henry Neville, Johnny Toole, Edward Terry, the Kendals, John Hare, Wilson Barrett, James Welch, Lionel Rignold, Henry Irving, and others who had helped in the steady advancement of dramatic art, and referred particularly to the work of Sir Herbert Tree and Sir George Alexander, both of whom were initiated in the Drury Lane Lodge and still retained their membership in the confraternity, and had done so much to uphold the dignity of the profession of which they were such distinguished ornaments. Mr. Catling reminded Sir Herbert of an incident which occurred at the Duke's Theatre, Holborn, in 1876, when Sir Herbert was appearing as Col. Damas in "The Lady of Lyons." Mr. Catling concluded by proposing the "Health of Sir Herbert Tree and Sir George Alexander"; the toast was received with enthusiasm and duly honoured.

Sir Herbert Tree.

Sir Herbert Tree (who had a great reception on rising to respond), stated that he had inquired whether it was necessary for him to talk shop, and found it would be necessary to an extent; he thought most actors were good Masons, and that most Masons were good actors—he, as an actor, thought excuse could be found for those of his calling who were egotists—chartered egotists—though, personally, he clung to those remnants of modesty so becoming to man—and to woman; he sometimes blushed when he came across his posters in the street; sometimes he unconsciously raised his hat to them; it was so difficult to live up to one's posters—or one's headlines; he thought the strength and the activity of the drama depended largely upon the actor, who deservedly took a goodly share of the praise, while the dramatist took a large portion of the profit. He suggested that the company present should drink to the health of Mr. Forbes Robertson, who, as an actor-manager was being fêted elsewhere that night, and that a message of congratulation and good wishes be wired to him; he thought no one would begrudge Mr. Forbes Robertson the success he had gained; the toast was received with acclamation.

Sir Herbert referred to his recent journeying in Russia, and the impressions he received, and gave many evidences of his great ability as an epigrammatist. Amongst other smart things he uttered, the following are well worth remembering: "There are only two kinds of acting—good acting and bad acting," "Art moves in a circle, science goes on," "It is no use writing dramas for those who do not go to theatres," "We cannot make ourselves great by belittling others," "The business of the theatre is to entertain," and, in conclusion, he suggested "Thou shalt not bore" as a seasonable admonition to those likely to offend.

Sir George Alexander.

Sir George Alexander also responded to the toast, and in a telling, though all too brief, speech, referred to his labour in the vineyard of the dramatists of the day, his first thoughts in dealing with a certain production of the modern school, and his desire to follow in the footsteps of the best of his predecessors, and his hope for the time to come when the actor-managers would, in turn, entertain their Masonic brethren.

The toast of "Our Guests" was submitted by the Rev. Donald Hole, the organising secretary of the Actors' Church Union, and one of the youngest of the members of the Drury Lane Lodge; he referred to his quasi-connection with the stage, and wondered why he had been called upon to propose so important a toast; but the reverend gentleman quite justified his selection for the office, for his speech proved to be highly amusing.

The Right. Hon. Sir W. Ellison McCartney and Mr. Leon Adutt responded on behalf of the visitors in graceful terms.

Mr. J. W. Mathews proposed "The Drury Lane Lodge," coupled with the name of the reigning Master (Mr. Blake Adams). He spoke of the high standard of the work of the Lodge, the distinguished roll of Past Masters containing the names of many eminent members of the theatrical as well as of the liberal professions, of the Lodge contributions to the Masonic charities, to the number of Grand Officers who were members of the Lodge, and concluded by paying a high tribute to the zeal and ability of the present Master (Mr. Blake Adams). The toast having been enthusiastically honoured, Mr. Blake Adams, who was cordially received on rising, spoke of the honour he felt in holding the proud position of Master of such a prosperous Lodge, of the temple in Drury Lane Theatre, of his delight in seeing two such distinguished members of the profession in their midst, of his officers, and of the good work he felt sure they would do in helping him to preserve and uphold the best traditions of the Lodge, and of the members generally, who he trusted would continue their well-appreciated contributions to the charitable funds of their Order.

Mr. Blake Adams paid a well-deserved tribute to Mr. Thomas Catling, who had done so much in organising the "Special Banquet" and carrying out the necessary details, and proposed his health. The toast having met with much applause and been duly honoured,

Mr. Thomas Catling replied, stating that the success of the Drury Lane Lodge of to-day was due to the enthusiasm existing amongst its members, and their desire to imitate the example of their predecessors, and to successfully carry on the traditions. Mr. Catling referred to the absence of Lord Kitchener (a member), who was engaged on Imperial duty in Egypt; to Lord Burnham, who wished the guests a truly happy time; to Lord Athlumney (a P.M. of the Lodge), who was abroad; to Lord Roberts and Lord Londesborough; to Mr. James Fernandez, who had written, "I shall think of you all and rejoice with you in spirit"; and to Bruce Smith, Senior Warden.

An entertainment was provided by Messrs. Stacy Aumonier (imitations, etc.), T. C. Sterndale Bennett (at the piano), Robert Cunningham (deputising for his brother, Mr. Roland Cunningham, unavoidably absent), and Watkin Mills, under the direction of Mr. John Ivimey, Mus. Bac., Oxon.

The singing of "Auld lang syne" brought the proceedings of the highly successful "Special Banquet" to a fitting close.

AN ALL-IRISH NIGHT.

Selections typical of the Irish nation composed the entire programme given at the Balham Assembly Rooms on Saturday evening, under the direction of Mr. E. A. Wilkinson, in aid of the local Catholic schools. Songs in the native tongue, dances by real sons of the soil, tunes on the Irish bagpipes, and a play by the daughter of the leader of the Irish Party were included in the entertainment, which gave delight to a crowded house. Professional artistes took part in the performance, Miss Margaret Dempsey, the well-known operatic vocalist, being among the contributors. She sang five songs in cultivated style, "The lark in the clear air," "Tho' the last glimpse of Erin," and "Savourneen Deelish" being particularly admired. Miss Helen Dempsey also assisted in the entertainment, and gave "Irish airs" as a solo on the violin.

Step-dancing was contributed by Mr. Jack O'Brien and Mr. J. Fitzgerald, who made a striking appearance in evening dress with knee-breeches, and were loudly encored. Traditional songs in Irish were given by Mr. Seaghan O'Riordan, who has a good voice, and sang with vigour and expression. The Irish pipes were manipulated by the veteran Mr. Thomas Goroghan, who caused hearty laughter by his imitations on the pipes of the human voice. Mr. J. C. Wilmsen, a tenor of remarkable power and purity, was encored in "The old land," and gave an admirable rendering of "Dark Rosaleen." Miss Jean Nolan's rich mezzo-soprano was heard in "'Tis summer in Ireland" and "The dear isle of green," "I know where I'm going" being given in answer to a recall. The plaintive melody of "She is far from the land" was sweetly sung by Miss Eileen Sherlock, a youthful vocalist of excellent promise, who also had the distinction of an encore.

The dramatic portion of the programme was represented by "Falsely True," the impressive little play of the penal times in Ireland, by Miss Johanna Redmond, which was produced at the Palace Theatre a couple of years ago. The best work in the piece was undeniably done by Miss Marie Cox, an accomplished young actress, who played Mary Moran. She was in perfect sympathy with the part, and eloquently indicated the anguish of the mother in the painful interview with her son in which she learns that he has turned informer in order to save his younger brother, only to find that the boy has already died in gaol. Miss Cox impressed the audience by the sincerity and truth of her impersonation, and by skilful modulations of the voice gave variety to dialogue which otherwise might have savoured of monotony. Mr. P. O'Brien played the honest-hearted father with conviction, and Mr. P. J. Battelle faithfully portrayed the distress of the son.

Mr. J. C. Cox, L.L.C.M., gave pianoforte selections; humorous monologues were provided by Mr. William D'Arcy, and an added touch of Irish character was given by "The Kerry Dance," sung and danced by a number of the children from the Nightingale-square Catholic Schools, dressed in picturesque costume.

THE MUSICAL SEASON AT BRIDLINGTON.

The season of 1913, which is to extend to seven months on the Royal Prince's Parade, Bridlington, was inaugurated on Monday evening. Mr. Charles Palmer, the courteous and indefatigable manager, has been busy during the winter in his efforts to secure the best of talent for his patrons. The chief attraction, of course, is the grand orchestra, under the direction of Signor Enrico Scoma, who has gained the entire confidence of the thousands who visit this fashionable resort by his ability in conducting his talented orchestra. There was a large audience in the Grand Pavilion on Monday evening, when the Mayor of the Borough (Councillor J. T. Hill), who was supported by the members of the Corporation, declared the season opened. He was introduced by Councillor G. Rennard, the chairman of the Property Committee, who, in the course of his remarks, stated that £2,000 would be handed over from the receipts of last season in relief of the rates of the Borough. His Worship then declared the season open, and, after a few interesting facts in connection with the coming season had been made by Mr. Palmer, Signor Scoma took up his baton, and an excellent programme was rendered by the band. The overture to "Rakoczy" was delightfully rendered, as was also a "Mosaique on the Works of Rossini," by Tanan, which gave the various soloists an opportunity of exhibiting their high talents. Signor Scoma is to be heartily congratulated upon the combination of his orchestra, which, we have no doubt, during the season will greatly add to the reputation he has gained during the last two seasons as a highly talented conductor. The vocalist at the concerts during this week is Miss Mabel Corran, a contralto, whose rich voice was used freely in Bizet's "Habanera," from "Carmen." Mr. Selwyn Driver, a humorist, whose clear ringing voice was very pleasing, was accorded a big reception for the humorous way in which he imitated singers of various nationalities.

Mr. Philip Michael Faraday will give a special matinée of "The Girl in the Taxi" at the Lyric on Monday.

PLAYERS OF THE PERIOD.

MR. WILLIAM MATTHEWS.

A quarter of a century of diversified work is to be credited to Mr. William Matthews, who comes of an old acting family. His great-uncle, Tom Matthews, was for many years a favourite clown at Sadler's Wells, Covent Garden, and Drury Lane, and was pupil of Joey Grimaldi. His father, William Matthews, was one of the originals of the famous Matthews Brothers' C.C.C. Minstrels, who held the stage of St. James's Hall, Piccadilly, prior to the Moore and Burgess Minstrels. The subject of this article is also brother to Mr. A. E. Matthews.

Mr. Matthews started his career with his father's minstrel company as "Corner Man," and remained until the company was disbanded. He then commenced his dramatic experience with Messrs. Miller and Elliston, playing Frank Morland in "The Harbour Lights." This was followed by three years' engagement with the late Mr. Richard Edgar, in all the old Court Theatre comedies, including "The Magistrate," "Dandy Dick," and "Aunt Jack." Subsequently he joined Mr. Edgar's "Bells of Haslemere" company, following on an engagement with the late Miss Marriott, "Jennie Deans" company, a short stock season with the late Mr. Morgan at Southampton, four tours as Robert Carlton in "Master and Man," Harry Huntingford and stage management in "The World," and two tours with Mr. Leonard Pagden's "Mizpah" company, playing alternate nights with him, Jack Forest and Fernand Diaz. After this engagement came one with Mr. Leigh Lovell, playing Andre De Laisney in "The Sailor's Knot," and a stock season with Mr. Lovell at Ryde, appearing in the following

[Photo by Dot Inman.
MR. WILLIAM MATTHEWS.

parts:—Hastings, "She Stoops to Conquer"; Hawtrey, "Caste"; Talbot Champneys, "Our Boys"; Prince Perovski, "Ours"; and Beauseant, "Lady of Lyons."

A lengthy engagement with Miss Ida Millais followed as Mat Marsden in "No Man's Land," a long and arduous part; also under the same management a tour of "The Mysteries of the Seas," two stock seasons at Devonport, and one at the Theatre Royal, Plymouth, in the following parts:—Captain Molyneux, Archibald Carlisle, Old Jack in "After Dark," &c. Then came eighteen months with Messrs. Frank Marriott Watson and Harry Roxbury's company, playing leads; a stock season with Mr. Milton Bode at Northampton, opening as Jack Dalton, "Master and Man"; Dan Ellington, "Saved From the Sea"; Salem Scudder and lead in "The Unknown." Mr. Matthews then went into management with his wife's (Nita Rae) comedy, "The Lunatics," which they toured for nine months. Then followed a long engagement with Mr. Fred. J. Little as Jim Murdoch in one of Mrs. Matthews' dramas, "The Shadow of a Crime"; and Old Cretch in "The Executioner's Daughter"; lead in "The New World"; and a tour with Mr. Fred. Jarman's "Under the Czar." Mr. Matthews has also played Will Atkins in Mr. Luke Foster's pantomime. He fulfilled two tours with Mr. Frank Curzon's No. 1 company of "An Englishman's Home," and at their conclusion was re-engaged by Messrs. Curzon and Seymour Hicks for Duffy in "Captain Kidd," at Wyndham's Theatre. He was offered a three years' engagement by Mr. Hicks for the music halls, but had already signed an agreement with Miss Ida Molesworth and Mr. Mark Blow's company for Wally Angel in "The Little Damozel." He remained with the same management three years, playing Adolph and Lucienne, "Inconstant George"; Monsieur Julion, "Better Not Enquire"; in "The Naked Truth"; and Dr. Burnstein, in "Find the Woman."

THE FOREIGN THEATRE SOCIETY.

On March 14 and 15 the French section of the Foreign Theatre Society gave two excellent performances of Brieux's interesting play, "La Robe Rouge" at the Cosmopolis Theatre. As the examining magistrate Mouzon, who, having decided on the accused man's guilt in his own mind, twists all his answers into evidence of it, M. Yves Schwarz was excellent, particularly in the cross-examination of Etchepare, a part played with earnestness and fidelity by M. Oreste Ascoli. Mdlle. Alice Dermont as the hot-headed wife Yanetta, a part made memorable by Mme. Réjane, was realistically and fiercely a woman of the people. Mme. Jeanne Brunet was a touching old peasant mother, and M. Jean Salins was good in the small part of the "Greffier," Benoit. M. Henry Minssen as the simple, honest Vagret, M. Paul Lacage as the elderly La Bouzale, M. René La Londe as the impartial Procureur General, and Mmes. Rosa Berlie, M. Bonifaccio and Susanne Lepère as their feminine "belongings," were also very good. Mdlle. Ellennette Gay contributed a neat little sketch of the stolid provincial servant Catialéna.

On Thursday the first annual benefit on behalf of Mr. Morris Maud, the acting-manager at the Opera House, Workington, took place there, and the following artistes occupied the boards: The Five Tiny Stars, in their unique dances; Miss Vi Thorne, dainty comedienne; Frank Dobie, basso; J. T. Lacklinson, baritone; Geo. Scott, humorist; Florrie Scott, song and dance; "Morris Maud and Some Monologues"; Albert Wood and Frank Dobie, tenor and bass; John Worth, illustrated recitals; J. T. Duffield, as "Jimmy"; Laurence Brothers, in "The Turkey Trot"; Harry Simpson, Cumberland's premier tenor; Cyril Eccles, juvenile vocal comedian; Howard Lees, baritone.

DEATH OF MR. SUTTON-VANE.

Mr. Frank Sutton-Vane, the well-known dramatist, died on Sunday at Hove, after an illness of some years. He commenced his stage career as a student at an academy run by John Maclean and Bob Soutar. His first connection with things theatrical was as a pupil of the old Gaiety Theatre stage-manager, Robert Soutar, at which house he made his debut with other amateurs of the early 'seventies at a matinée of the "Serious Family."

He subsequently joined a provincial "stock" company, under J. Pitney Weston, at Bolton, Lancs., as well as at other provincial towns later. After meeting Captain Disney Roebuck on tour, he became an acting-manager, and in that capacity went to South Africa, where he remained many years acting and managing—he founded the first theatre in Johannesburg—the Globe, and became a landed proprietor in that interesting town. He had, however, no faith in the future of "Josburg," and abandoned claims that later became very valuable. While in S. Africa he dabbled in journalism, started an illustrated paper, and got married. Circumstances suggested that his wife should return to England, and the deceased gentleman came back to the old country in 1892. Shortly after he acted under Isaac Cohen at the Pavilion, as well as in Miss Laura Villiers' company, and ultimately abandoned acting, to go in exclusively for the writing of plays. His principal dramas are "Span of Life," "Vengeance is Mine," "For England," "Crystal Globe," and "Cotton King," produced at the Adelphi, March 10, 1894. With Mr. Arthur Shirley he wrote "Straight from the Heart," "The Bell Ringer," "Spider and the Fly," and "Under a Mask." His "Span of Life" was known as one of the most money-making melodramas of the Victorian era. It was produced at the Grand in 1892. Another of his successful dramas was "In sight of St. Paul's," produced at the Princess's on Aug. 1, 1896. Four years ago he was afflicted with a stroke of paralysis, from the effects of which he never recovered. He leaves a widow, two sons, and a daughter. The eldest, Mr. Vane Sutton-Vane, is a young dramatist of promise.

During his career Mr. Sutton-Vane travelled a good deal in North and South America, Africa and the East.

The following extract concerning the South African career of the deceased dramatist is taken from that smart illustrated journal, "South Africa":—

"Mr. Sutton-Vane's reminiscences in this paper were always interesting. We quote extracts: 'Amongst my friends in Kimberley I had the pleasure of numbering the late Mr. Barney Barnato. He was the best amateur melodramatic actor I ever met. A little rough; so is a diamond, but the fire is there. He played Claude Frollo in Victor Hugo's "Esmeralda" splendidly, I playing Quasimodo, the hunchback, with him. In the great scene on the parapets the hunchback tries to throw the monk (Frollo) into the street. Mr. Barnato resisted vigorously. He seized me by my hump, which came off in his hand. It was a sponge bag stuffed with various articles. He shook his fist at me, and then, with a quiet smile, he threw the hump from the cathedral roof. He looked over, then exclaimed, "Good heavens, I have killed a policeman." Tremendous round of applause from the audience. "And now for Esmeralda," he said, making his exit. He came up to me with the remark which he never omitted, "Well, Vane, how did I do?" Of course, I always replied, "Splendid, Barney." "Ah!" said he, "I shall play at the Lyceum, London, yet." If he had, I believe he would have come out on top. Old whist players say, "When in doubt play trumps." There is an old theatrical proverb, "When in doubt play 'East Lynne.'" Captain Roebuck made a small fortune out of this piece alone. Of course, the great part is little Willie. One night at the Theatre Royal, Cape Town, the child who played Willie was expiring on the stage bedstead. Lady Isabel threw herself upon the child exclaiming with shrieks, "My child, my child is dead, and never called me mother." To the astonishment of everybody Willie raised his head and spoke as follows: "That's a lie. I am not dead, and you are not my mother. She lives in Plein Street, and works for Mr. Jackson." He rose from his bed, showing the dying child had been put to bed in his boots. He seized an orange from the medicine table, gave Lady Isabel a scornful glance, saying, "I shan't come here any more." And he didn't. In the early days of Captain Roebuck's visit to the Cape, dramatic criticisms were often very severe and cutting, frequently unnecessarily so; for instance: "Captain Roebuck went on for Myles Na Coppaleen last night. He threatens to repeat the offence. Mr. Sutton-Vane as Kyrle Daly deserves a line; if he plays it again he'll deserve a rope." A paper was started by a prince of satirical journalists entitled "The Lantern." I was playing Robert Macaire, the name-part, when I met with a nasty accident. At the end of the play Robert is supposed to be shot by a gendarme. The super (a postman) told off for this duty fired point blank at me. The wad went into the back of my head, and I remembered no more until some weeks afterwards when I awoke, nursed by the poor fellow who had been so anxious to rid the country of myself. About this time I got into great trouble over a cartoon I had drawn for "The Lantern," "The Man with the Muck Rake." It was a travesty of Sir Noel Paton's picture of the drive out of Eden. Mr. McLaughlan, the then editor of the "Cape Argus," figured largely raking up the garbage of society underneath the proverb "Quem deus perdere vult, prius dementat." This cartoon was repressed. Five pounds were offered for a copy afterwards, but all were destroyed.'"

KENNINGTON THEATRE.

On Monday, March 17,
"THE APPLE OF EDEN."

On Monday, Mr. Carlton Wallace's company opened at Kennington in that gentleman's latest melodrama, "The Apple of Eden," which made rather a hit at the Prince's Theatre. The play is effectively mounted and dressed, and full advantage is taken of the strong and stirring situations which the fertile fancy of the author has created. In the part of Queen Margaret, Miss Doris Gilham acquitted herself with credit. She had a far from easy task to portray the conflicting emotions of the high-spirited and badly used Queen, but she accomplished it in striking fashion, and well merited the curtain calls accorded her. Mr. Richard Greene furnished a powerful sketch of Julian Hanbury, his acting being generally admired. Mr. J. C. Grahame was responsible for the vividly drawn figure of King Ferdinand. The sinister rôle of Prince Nicola was well filled by Mr. Leyton Cancellor, and Mr. W. S. Stevenson was a fine General Paulos. The lighter side of the play was well looked after by Miss G. Verschoyle as Winifred Cresson and Mr. Charlton Morton as Robert Bertram. They both created a good deal of mirth. Mr. Robert Merrick was a picturesque brigand, and Mr. George Merritt finely interpreted the part of Stefan, the Queen's servant. Mrs. Evelyn Robson was a very good Lady Hanbury, and Miss Iris Trevarthen was successful as Anna, the Queen's maid. Mr. H. Chalmers was first-class as Col. Ferat, and Mr. Fred Roper deserves mention as the spy Zlatan.

A copy of "The Era" will be forwarded to any address in the United Kingdom for six stamps.

MOTOR NOTES.

A FEW REMARKS ON "STARTING."

The particular difficulty attending the employment of artificial charging, and, indeed, the chief cause of uncertainty in connection with the starting problem as a whole, is the fact that starting conditions are not uniform. For every time the motor is started when absolutely cold and with no combustible gas present either in the cylinders or intake line, it is apt to be started several hundred times when a partial charge of damp mixture is immediately available as the crankshaft begins to turn and when the cylinder temperatures are not far below summer heat; that is, when the temperature is sufficient to vapourise the lighter fractions of ordinary fuel.

Under these conditions a combustible charge may be obtained in the first cylinder to fire almost invariably within the minimum time limit; that is to say, as soon as it can be pumped over the carburettor. In a majority of instances sufficient residual gas is present, either in the cylinders or intake line, to ensure an initial impulse on either the first ignitions in successive cylinders, possibly skipping the first or second cylinder to fire, but no more. Obviously under such conditions special means for strangulation, heating, priming, and the like are unnecessary. The question then arises, can such special starting means as may be necessary under extreme conditions be employed invariably without producing too rich a mixture?

If not, it follows that they must be of such a nature that they may be employed at the will of the operator, and, further, that their use must be a matter either for his judgment or for use by trial and error. Thus, at the present time, it is possible to start a motor provided with dual ignition merely by switching on the spark and pushing the starting button, say, as a matter of traditional courtesy, "nine times out of ten." The tenth time, the motor must be cranked or started by some other means at all events. In the natural course of procedure, therefore, the normal operator would first throw on the ignition switch and push the little starting button when desirous of starting his motor. Failing of a start by that means, he would either get out and crank, or put into action his mechanical starting appliance, of whatever nature. Failing to secure an impulse by that means, he would, perhaps, "tickle" the carburettor, close the choking valve, change the mixture adjustment to the "rich" side, operating the starting appliance after each new attempt to secure the proper combination.

All of which is perfectly logical.

But can the average operator be relied upon to be so painstaking? Is he not far more likely to seek a sure start the first time by doing all those things at once, and that regardless of whether they are each and all required at the moment or not?

He is.

And is it not probable that the inexperienced operator, given a half-dozen things to do, will fail to do some of them properly, or will forget to restore one or more temporary adjustments?

It is.

Whence the very great desirability of rendering the starting of the motor as merely a function of normal operation as is possible. Quite apart from the question of the automatic appliance that puts the engine into the class humorously described as "self-commencers," the starting process should be simplified to the last degree. Any device or operation destined only for use in connection with the initial impulse, particularly if its employment requires skill or judgment, is a snare and a stumbling-block to the user. It should be avoided like the plague.

Easy starting is mainly a question of design, as indicated in the beginning; of design for slow-speed operation. With high gas velocities and the large areas of piping and other conditions that in general make a good operating design, it may be very closely approached, even without the use of special devices.

As for the means whereby the motor may be cranked artificially, that is wholly a different matter. As may be shown without much trouble, it is a question of fairly plain design of a small complete power plant—a problem in design that is affected mainly by considerations of weight and complication, but which introduces no principles unfamiliar to the engineer.

The essence of the starting problem is to render the engine "startable." This done, the miscalled "self-starter" follows logically, but, thanks to the serious efforts of the specialist, without much difficulty. In the face of continually lowering standards of fuel production, however, its success depends about 60 per cent. on the same question of "startability." The other 40 per cent. is a question of articulating the starter system, figuratively speaking, so that it cannot be dislocated by the first rough hand that runs foul of it.

The annual St. Patrick's Day concert was held in the Cambridge Theatre, Spennymoor, on Monday. The programme submitted was a children's operetta entitled "The Magic Key," which was rendered by school children.

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THEATRICAL GOSSIP

Sir Herbert Tree took the chair at the Poetry Society's dinner at the Cheshire Cheese on the 14th inst. The repast was intended as an attempt to recapture some of the famous atmosphere of the old "Mermaid" nights, and the Society first enjoyed a rump steak, kidney, oyster, and mushroom pudding, pancakes, toasted cheese, old English ale, and rum punch. After dinner, when the "churchwardens" were lit, Sir Herbert Tree, Mr. Stephen Phillips, and Mr. Israel Zangwill conversed; and Sir Herbert recited.

Sir Herbert's mounting of "The Happy Island," at His Majesty's, includes a "fetish" ten feet high, reproduced from an idol from the Pacific now in the British Museum. The costumes of the natives will be realistic, and the amulets, feathers, fibre belts, and other accessories of a South Sea Islander's attire will be carefully supplied. Other interesting items will be the savage dances and songs.

Mr. Forbes-Robertson's performance of "Hamlet" at Drury Lane to-night will commence at eight o'clock prompt, and the drama will be played within three hours, this being the shortest time on record for Shakespeare's tragedy. On Easter Monday night "The Passing of the Third Floor Back" will be followed by "The Sacrament of Judas," with Mr. Forbes-Robertson and Miss Gertrude Elliott in both plays.

The chairman's table at the O.P. Club dinner to Mr. Forbes Robertson on Sunday was a picture gallery of old favourites. There was Miss Ellen Terry, looking very dainty and delightful with a beautiful lace handkerchief over her head; Mrs. Kendal, the picture of almost bucolic health, and her husband, glowing with country-gentleman-like ruddiness; Sir Squire Bancroft, manipulating a single eyeglass and a pince-nez together with marvellous dexterity; Miss Kate Rorke, of many memories; and Miss Nina Boucicault, looking very young and very pretty, to say nothing of Miss Gertrude Elliott—handsomer than ever—Miss Sydney Fairbrother, Miss Lena Ashwell, Miss Gertrude Kingston, Mr. F. R. Benson, and Mr. E. S. Willard, who appeared particularly fit. To see these people, whose ages one realises by one's own, beaming with health, happiness, and good feeling, was in itself a privilege. It was an evening of reminiscences, and all of them were cheery and agreeable ones—which is not the case with all reminiscences.

Mr. Arthur Bourchier sends us some particulars as to the first meeting of the Court of King George's Pension Fund for Actors and Actresses, which was founded with the approval of His Majesty, to provide and pay annuities to British actors and actresses (a) who have rendered such service to the profession as to merit recognition, or (b) who through altered circumstances are in a position to require such assistance. The meeting was held recently at His Majesty's, the chair was taken by Col. Sir Douglas Dawson, and there were also present—Sir Herbert Tree (the chairman of the committee), Mr. Arthur Bourchier (honorary secretary), Mr. J. D. Beveridge, Mr. Dion Boucicault, Mr. W. H. Kendal, Mr. Cyril Maude, Mr. Harry Nicholls and Mr. Edward S. Willard. Mr. Stanley J. Passmore, of Messrs. J. D. Langton and Passmore, honorary solicitors, [illegible]. Col. Sir Douglas Dawson was unanimously elected the president of the Fund, and Sir George Alexander, Sir Squire Bancroft, Sir John Hare, and Sir Charles Wyndham were appointed the trustees.

The following gentlemen were elected upon the committee: Sir Herbert Tree (chairman), and Messrs. Arthur Bourchier (honorary secretary), Oscar Asche, J. D. Beveridge, Dion Boucicault, Arthur Collins, Gerald du Maurier, George Edwardes, Weedon Grossmith, Charles Hawtrey, H. B. Irving, W. H. Kendal Cyril Maude, Harry Nicholls, Forbes Robertson, Fred Terry, and E. S. Willard

The rules as approved by the committee were confirmed by the Court. By these a donor of £500 becomes a vice-patron, a donor of £250 a vice-president, a donor of £50 a life governor. These will have the privilege of attending the Court, and they will be entitled to votes for life at elections of annuitants proportionate to the amount of their donations. Every subscriber of £10 will be entitled to one vote for one year. Full particulars of the Fund can be obtained from the honorary secretary (Mr. Arthur Bourchier), His Majesty's Theatre, S.W.

At the complimentary dinner given to him by the O.P. Club at the Hotel Cecil on Sunday evening, Mr. Forbes-Robertson, in the course of his speech, related an amusing story concerning his "step-father," Samuel Phelps. A lady who, on the strength of a few lessons in acting, aspired to represent Lady Teazle, in an interview with Phelps made some extraordinary proposals to the old man as to the way the quarrel scene should be played. She suggested that there should be a good deal of furniture about, and that Sir Peter should run after her and knock over a chair which was in his way. She, however, showed few qualifications for performing such antics. The listeners in the wings knew by the impatient tapping of the old actor's umbrella upon the stage that he was anything but satisfied with what was going on, and they anticipated that something terrible was about to happen. At length, still tapping with his umbrella, he said in solemn tones: "Madam, I shall be here to-night; where you will be God only knows!"

In the House of Commons, on Tuesday, Mr. MacCallum Scott (M.P. for Bridgeton, Glasgow) asked the Lord Advocate whether his attention had been called to the advertisement of the production at the Royalty Theatre, Glasgow, of a play which had been prohibited by the Censor; and whether he proposed to take any action, either to give effect to the censorship or to remove it altogether in Scotland. Mr. Ure, in reply, said: "The answer to the first part of the question is in the affirmative, and to the second part that I am at present considering the question whether legal proceedings should be taken." Mr. Wareing, who intends to produce the play under the auspices of the Glasgow Playgoers' League, believes that with the methods he will adopt he will have no fear of arrest.

At a special meeting of the Scottish Playgoers, Limited, in the Merchants' House, Glasgow, on Monday, Colonel Morrison, who presided, said that the reason a meeting had not been called earlier was that two of the largest shareholders had been pressing the company to go into liquidation, and it was only about Feb. 20 that these shareholders wrote to the effect that they were not going to proceed with their winding-up resolution. The accounts were audited to the end of January, and there was about £850 of capital still in hand, not counting stage effects and property. It was ultimately agreed, on the motion of Mr. Salmon, to advise the directors to carry on the work of the company, and make arrangements for resumption of operations in the Royalty, Glasgow, or some other theatre, next autumn.

Miss Ethel Irving, who, with Mr. Gilbert Porteous, begins her management of the Globe Theatre on April 1, with the production of Mr. Ernest Denny's new comedy, "Vanity," is not making the mistake of putting all her eggs into one basket, but has made her plans well ahead. After "Vanity," Miss Irving will revive Mr. Somerset Maugham's "Lady Frederick," in which she made one of her greatest successes. Then, turning from comedy to drama, she will essay a tragic rôle associated with the fame of Sarah Bernhardt, and in the autumn, in conjunction with Mr. Charles Frohman, she will produce an American play that has had an immense success on the other side of the Atlantic.

Mr. Lawrence Grossmith has taken the Savoy Theatre for the production of a new farcical comedy entitled "Brother Alfred," and has selected Saturday evening for his première. This play, which has just been tried in the country and proved a brilliant success, is from the pen of two clever journalists, H. W. Westbrook and P. G. Wodehouse. Mr. Grossmith has engaged an excellent company, including Miss Faith Celli, Gwynneth Galton, Florence Tempest, Messrs. W. Gayer Mackay, Arthur Chesney, Phillip Cuningham, E. W. Garden, and Arthur Hatherton.

The establishment of a National Theatre will be advocated in the House of Commons by Mr. H. J. Mackinder, Unionist member for the Camlachie Division of Glasgow, who has given notice of his intention to move a resolution on the subject on Wednesday, April 9.

The new play with which Mr. Louis Meyer intends to follow "The Woman in the Case" at the Strand some five weeks hence is a farce called "The Chaperon," and is from the pens of Messrs. Jocelyn Brandon and Frederick Arthur. The individual referred to in the title is not a lady, but a member of the opposite sex, who acts as chaperon, when necessity arises, to any lady who is induced to dine in a certain restaurant with a gentleman who is not her lawful husband.

Miss Emmy Wehlen, who won such a deserved success in "The Dollar Princess," is to play the principal part in the new Gaiety production. The rôle is one of varied character, and Miss Wehlen will figure severally as a young lady of position, who has fallen in love with a cinematograph actor as a drummer boy and as a peasant girl.

The Chinese play given in a Chinese manner, entitled "The Yellow Jacket," will be produced at the Duke of York's on Thursday. Mr. Holman Clark will play the part of a property man, and Mr. Frederick Ross will officiate as chorus. Miss Christine Silver will figure as a Lily Flower, and one of the two characters allotted to Mr. Ernest Hendrie will be that of a "purveyor of hearts." The remainder of the cast consists of Miss Dorothy Fane, Miss Peggy Hyland, Mr. E. Henry Edwards, Mr. Ernest Hendrie, Miss Lena Burnleigh, Mr. Charles Doran, Mr. Frederick de Lara, Mr. F. Cowley Wright, Mr. George Relph, Miss Christine Rayner, Miss Hilda Bailey, and Miss Sheila Hayes.

The American actors propose to form an Actors' Equity Association. Mr. Arthur Hammerstein, in this connection, says: "Rehearsals of more than five weeks should be paid for. The stage hands who help to set the scenes at rehearsals are paid. But the chorus girl who has worked eight and sometimes ten weeks before the curtain goes up may find herself without a job at the end of less than half that time. With the modification of paying for rehearsals after five weeks, I think that the present order of contract should stand, because the brunt of a failure, the possibility of which is always well 'down stage,' is borne by the manager."

A conference has been held between a committee from the actors' organisation and three men who were selected as representing other than the actor viewpoint, and with them the ideal theatrical contract, which would aim to be impartial between actors and managers, was discussed, and several lawyers were asked to embody its features in legal form. When this contract is drawn up there will be a meeting between members of the Actors' Equity Association and representatives of the theatrical managers, at which arguments will be made pro and con.

Among the actors who are most active in the new organisation are Messrs. Wilton Lackaye, Francis Wilson, Robert Edeson, Grant Stewart, Bruce McRae, Frank Gilmore, Howard Kyle, Fritz Williams, George Fawcett, Richard Bennett, and Brandon Tynan.

The principal objection is to the time devoted to rehearsals before a play is produced. It has happened that a company has been engaged for a piece, the members bought their costumes, and then rehearsed for four or six weeks, only to find that the play was not successful, and they were out the time and money, with only the salary that their contract called for on one or two weeks' notice of closing. The organisation will not ask for the elimination of the two weeks' notice clause, but will ask that there be a specific relation between the time devoted without salary to rehearsals and the minimum time the engagement with salary must last. Thus, if six weeks have been devoted to rehearsals, the actors will ask that the contract call for a minimum engagement of a certain percentage of the time represented by six weeks, during which the two weeks' notice cannot apply. Also objected to is the giving of extra performances without extra pay for the actors. It is claimed that some managers have violated the spirit of their contracts in this regard.

The actors promoting the Association are successful and straightforward men, and they do not intend to form a union. The Association is formed absolutely to protect their less fortunate fellow-players, who have been very badly treated lately. There has recently been a great deal of feeling in America against certain managers—prosperous managers—who have engaged artistes for a new production, and after four, five, six, or even seven weeks' rehearsal, have dismissed the companies without any compensation. Some English artistes in the States have suffered great hardships. There have also been cases of English actors brought out to America with a six weeks' guarantee. The play has run for one or two nights, and these poor people have been left almost stranded, and only by the management being threatened with the law have the suffering artistes received their passages back. It would be of great benefit to English artistes going out to America to have their contracts examined by the Actors' Association or a good lawyer.

The cast of "The Great Adventure," the comedy in four acts, by Mr. Arnold Bennett, which will be produced at the Kingsway Theatre on Tuesday, includes Mr. Henry Ainley, Mr. George Twyman, Mr. Claude King, Mr. Lionel Gartside, Mr. Guy Rathbone, Mr. Acton Bond, Mr. A. G. Poulton, Mr. Clarence Derwent, Mr. John Astley, Mr. Geoffrey Denys, Mr. Dawson Milward, Mr. Franklyn Roberts, Mr. Val Cuthbert, Mr. Cyril Bennett, Mr. Owen Mansel, Miss Wish Wynne, Miss Alma Ellerslie, and Miss Lydia Bilbrooke.

For next week at the Rotunda Theatre, Liverpool, Mr. Matthew Montgomery has secured "White as a Lily." The company is headed by Mr. Sidney Raymond, Miss Evelyn Vaudray, and Miss Mabel Coleman. There will be a special matinée on Wednesday, March 26.

At the Shakespeare Theatre, Liverpool, to-night "Ready Money" will be the attraction. This is the first play Mr. Allan Aynesworth has dispatched to the provinces. The company has been chosen by Mr. Aynesworth himself, and rehearsed by him. The scenery is that which was used during the run at the New Theatre, and the company includes Mr. Mark Blow, Mr. Fred Tooze, Mr. L. Baskcomb-Ward, Mr. Archie Selwin, Mr. Cedric Percival, Mr. Aubrey Mather, Mr. Wilfred Bailey, Miss Helen Langton, Miss Adelaide Tanner, Miss Dorothea Smith, and Miss Olivia Glynn. "Ready Money" will be played at the Shakespeare to-night, every evening next week, and at special morning performances on Monday and Saturday.

Mr. W. W. Kelly will put on, at Kelly's Theatre next week, his own record success, "A Royal Divorce." The series of performances, which is to commence on Monday afternoon, is the sixtieth series that has been given in this city. Within the last year or so, by a very clever stroke of policy, Mr. W. W. Kelly has, in the securing of M. Juan Buonaparte, the great-grandson of Napoleon the First, as player of the rôle of his illustrious ancestor, added yet another attraction to the play, and the effect of the piece as a whole is genuinely heightened thereby. M. Buonaparte has made himself a great favourite as Napoleon, Miss Violet Ellicott will appear as the Empress Josephine. On Friday evening Mr. W. W. Kelly will arrange a complimentary joint benefit to Miss Violet Ellicott and M. Buonaparte. On Monday, March 31, Mr. Percy Hutchison will appear at Kelly's as Montague Brewster in "Brewster's Millions." Mr. Percy Hutchison will bring to Kelly's Theatre the complete London company and production, including the wonderful Yacht scene.

Mr. W. W. Kelly has secured "Hindle Wakes" for the New Theatre Royal, Birkenhead, next week. The piece will be played by Mr. Edwin T. Hey's company, who will present it in Birkenhead by special arrangement with Miss Horniman, of the Gaiety Theatre, Manchester. Miss Altona Stafford will appear as Fanny Hawthorn, this genuinely new deus ex machina, Mr. Edward Benson as Christopher Hawthorn, Miss Nellie Stott as Mrs. Hawthorn, Mr. Edward Cooper as Nathaniel Jeffcote, Miss Marie Grace as Mrs. Jeffcote, Mr. Gerald Clifton as Alan, Mr. Harry Denvil as Sir Timothy Farrar, and Miss Dorothy Day as Beatrice Farrar.

Mr. Wentworth Croke has, for the second consecutive year, arranged with Mr. Joseph Davis, of the Syndicate Halls, to do an eight weeks' stock season at the Palace Theatre, Watford, commencing May 26.

There is a promise of anti-Suffragist satire in the title of Mr. Frank Stayton's play, "The Inferior Sex," which Mr. Kenneth Douglas, in partnership with Mr. Carl Leyel, will produce at the Comedy Theatre on Thursday, April 3. Mr. Douglas will play the woman-hating hero, and the cast will include Mr. O. B. Clarence, Mr. Gerald Ames, Mr. Arthur Grenville, and Miss Renée Kelly.

Miss Elise Hamilton (Mrs. G. Dickson-Kenwin) has now quite recovered from a very serious operation for appendicitis. The operation took place last September, and was performed on board the Orient liner Orama while in the Indian Ocean, en route from Australia, where Miss Hamilton had been playing in "The Blue Bird."

Mr. George Edwardes has closed Daly's Theatre this week so as to enable the artistes to have a rest after the arduous strain of the long run of "Gipsy Love," Lehar's successful musical play. The run will be resumed on Easter Monday night for fourteen performances only, after which the theatre will be closed for rehearsals of a new production.

Another of those detestable attempts to intimidate professionals has been made, this time on an actor. Reginald Treloar, twenty-nine, a clerk, and George Rowland Treloar, his younger brother, described as a waiter, both living in College-street, Belvedere-road, were charged on Monday before Mr. Marsham at Bow-street Police Court with being concerned together in sending letters to Mr. Cyril Maude, demanding money with menaces and threatening to kill him. Mr. Harry Wilson, who prosecuted, said that on March 11 Mr. Maude received at the Playhouse the following letter in a disguised handwriting: "College-street, Belvedere-road. Kindly send at once £5, or I will expose you and make your life a hell, as you made mine once. If I do not get £5 to-night look out when you leave the theatre. I will do you in. Send money to me, care of my brother, Rochester-row, S.W. (Mr. Treloar). Be wise.—Reggie Treloar."

To this letter Mr. Maude replied: "Sir,—I cannot remember ever having made any man's life a hell, as you express it, and I am not in the habit of giving away £5 indiscriminately to any chance person. If, however, you are in distress and need assistance come to the stage door tomorrow at 5.45, when the theatre will be clear of people, and send down this letter to me.—Yours truly, Cyril Maude." On March 15 he received the following letter: "College-street. Sir,—If you don't send me £5 to my brother at Rochester-row I will give you the death Terriss got.—R. Treloar."

At half-past five o'clock on Saturday night George Treloar, the younger of the two brothers, went to the Playhouse, and handed in the letter Mr. Maude had addressed to Reggie Treloar. He was arrested by Detective-sergeant Boothey, who was in waiting, and his brother was also taken into custody. On Monday Mr. Cyril Maude gave evidence in support of this statement, and said he did not know either of the defendants. He did not think he had seen them before. Further evidence having been heard, the defendants were remanded, an application for bail being refused.

An inquest was held at Southampton on Monday on the body of Miss Anna Wilson, who was a passenger on board the White Star liner Oceanic, which arrived at Southampton on Saturday afternoon. Death took place at sea, whilst the liner was between Cherbourg and Southampton. The deceased was described as being twenty-six years of age, single, and of 174, West 97th-street, New York City. She was found dead in the first-class lavatory on the Oceanic at ten minutes past twelve on Saturday.

Mr. Francis Darch, representing the London Opera House, said the deceased was coming to London to fulfil an engagement at that place of amusement; and Mr. Edward Miller, of Harrington-gardens, London, said her real name was Frances Leslie. The Coroner, after hearing evidence declared the inquiry closed.

Mr. Cecil Humphreys has been engaged by Mr. W. E. Holloway for his South African season.

"AN INDIAN GIRL'S DEVOTION."

A Melodrama, in Four Acts, by F. M. Brownmann; Produced for the First Time on any Stage at the Grand Junction Theatre, Manchester, on Monday, March 10.

Jack Stevenson ....Mr. Mathew H. Grenville
Seth Preenes .....Mr. Cecil A. Melton
Who Ray .....Mr. Fred Osmond
Lanky Bill .....Mr. Percy H. Wood
Limber Tim .....Mr. Robert Mann
Indian Jose .....Mr. Chas. H. Gallier
Eagle Eye .....Mr. Reginald T. Fox
Bossie Hawkins .....Mr. Oscar Power
Jonathan Hope .....Mr. C. Croxton Jones
Buckskin Charlie .....Mr. Wm. Emery
Tony Foster .....Mr. Harold Goodyier
Robbie .....It!!!
Wild Flower .....Miss Alice Buckland
Kattie Walsh .....Miss Elaine Vanbrugh
Golden Dawn .....Miss Lilian Malvern
Bessie Hope .....Miss Margaret Hobart

Mr. F. M. Brownmann's American play, "An Indian Girl's Devotion," was produced at the Grand Junction Theatre, Manchester, on March 10, by Messrs. Matthew H. Grenville and Fred Osmond. It is typical of the excitements of the Wild West, as one knows them on the stage. The first act, largely introductory, presents the different types and personalities of the cast, including that of Golden Dawn, the daughter of a Crow Indian chief from the U.S.A. reservation, an unassuming girl who gives the play its title, and whose opportunities for heroism come later. Meanwhile Jack Stevenson, recuperating after an illness, in Heathtown, comes upon Bessie Hope in the hands of Seth Preenes, an unprincipled desperado, who has insulted her. Seth gets away, but Stevenson, known as Bronco Jack, swears that he will make him apologise to the girl the very next time they come across each other. Preenes duly turns up at the G. O. ranch, where Jack is head cowboy. Seth's most obvious delinquency, however, appears to be cattle-stealing, which no one seems able to check. Bronco Jack now takes the matter in hand, threatening Seth that he will see an end of it. Seth retorts, makes a foul attempt to shoot Jack while the latter's back is turned, and is made to fire off all his shots, with hands up, until he is rendered harmless. He has friends with him—Limber Tim and Indian Jose—but these are also powerless, and they are about to go, when Bessie Hope and her father put in an appearance. Jack immediately recalls Seth Preenes, and exacts the apology he has promised himself for the affront offered to Bessie. The latter and her father are in search of a likely ranch to settle upon; and Jack and his "pal," Lanky Bill offer to show them round. They are invited to make the G. O. ranch their home until settled. Now comes a surprise for Jack, for Lanky Bill, perceiving that his pal is in love with Bessie, declares that he shall never have her, for he is in love with her himself. There is an altercation not devoid of friendly sentiment, the upshot of which is that Jack undertakes to push the claims of Bill to the favour of the girl.

The opportunity occurs almost at once, but Bessie ridicules the idea that she should bestow her affection upon Lanky Bill, and the scene ends with Jack and Bessie coming to a lover's understanding, subject to her father's consent—which is duly given. Troubles, however, are in store. Bessie's father, in an unguarded moment, is stabbed by Seth Preenes and his accomplices, who carry Bessie off. There is much commotion upon this, ending in the departure of Bronco Jack and his supporters in chase of the desperadoes. It is here that the opportunities of Golden Dawn begin to open out. She makes her way into the camp of the enemy by means of a pretence of friendship, and is so trusted that she is ultimately left in charge of the captive Bessie. At the same time she is giving secret assistance to her friends, so that the trail shall be picked up and followed by Eagle Eye, her father, who accompanies the search party. There is some card playing, and a quarrel, which leads to a desperate encounter between Golden Dawn and Indian Jose with knives, the result being that the girl overpowers and settles the half-breed. Seth Preenes, on his return to the scene, is so angry at this sequel to his confidence in the Indian girl, that he secures both Golden Dawn and Bessie by a rope, intending to blow them to pieces with gunpowder; but this ghastly business is prevented by the timely arrival of Bronco Jack and his party, who achieve the rescue in triumph, though Seth Preenes makes good his escape. Four months later, Bronco Jack and his associates—the girls among them—are enjoying an outing among the Rockies, when they are surprised by Preenes. Having the complete "drop" on them, the latter has Jack tied upon the back of a wild horse, which is let loose on a mad ride across the Rockies. Golden Dawn evades being secured to a tree by pretending to faint, but she gets away on Seth Preenes's horse and gallops after Jack, with the intention of setting him free. The chase is shown in effective style by means of mechanical contrivances, the result being that Golden Dawn is enabled to gallop up by exciting degrees and cut the bonds of Bronco Jack. After this all seems likely to turn out well. But at the cowboy's wedding (Christmas Day), Seth Preenes, determined to avenge himself on Jack, drops in upon the festivities, holds the floor, and deliberately sets himself to shoot his enemy down at last. He fires, but it is not Jack who receives the fatal bullet; it is Golden Dawn, who thus tragically proves the devotion of her heart to the man she hopelessly loves.

Mr. Matthew H. Grenville as Jack Stevenson (Bronco Jack) was a heroic figure in the piece, fully capable of bringing out the romantic possibilities of the part. Miss Margaret Hobart as Bessie Hope made a sympathetic and attractive heroine; and in the rôle of Golden Dawn Miss Lilian Malvern played with a quiet but telling force. Mr. Cecil A. Melton as Seth Preenes was correspondingly effective; Mr. Percy H. Wood did well as Lanky Bill; and the principal followers of Preenes, Limber Tim and Indian Jose, were capably impersonated by Mr. Robert Mann and Mr. Charles H. Gallier. Mr. Fred Osmond as Who Ray, a coloured servant, provided plenty of humour, and the other parts were all in practised hands.

We are glad to hear that Mrs. Patrick Campbell has so far recovered that she was able to motor from Brighton to Eastbourne last Saturday and see Mr. Alan Campbell's play, "The Dust of Egypt."

In the cast of "Vanity," Mr. Ernest Denny's three-act comedy, which Miss Ethel Irving will produce at the Globe Theatre on Tuesday, April 1, are: Miss Phyllis Verral, Miss Caroline Bayley, Miss Ruth Bidwell, Miss Mabelle Hunt, Miss Mabel Trevor, Mr. Guy Standing, Mr. Paul Arthur, Mr. Townsend Whitling, Mr. James Lindsay, Mr. Eric Mareo, and Miss E. Irving herself. The action of the play takes place in the drawing-room of Vanity's flat in London.

Mr. Louis Meyer's revival of "The Woman in the Case," at the Strand, on Monday, will be preceded by the comedy, in one act, entitled "The Morning Post," by Morley Roberts and Henry Seton, which was recently produced by Miss Esmé Beringer at the Court. Its little story ends with a surprise as richly humorous as it is unexpected. The cast will include Mr. Rudge Harding, Miss Vera Beringer, and Mr. W. R. Staveley.

THE DRAMA IN BERLIN.

"BURGER SCHIPPEL."

Comedy, in Five Acts, by Carl Sternheim, Produced at the Deutsches Chamber Plays, March 10.

Der Fürst .....Herr Kaiser-Titz
Hickeler .....Herr Diegelmann
Jenny .....Fräulein Gebühr
Thekla .....Fräulein Höflick
Krey .....Herr Bienefeldt
Wolke .....Herr Arnold
Schippel .....Herr Abel
Ein Arzt .....Herr Prager
Müller .....Herr Baumann
Schultze .....Herr von Reichardt

BERLIN, Thursday, March 20.—The author of "Bürger Schippel" is well known here by reason of various plays that have appeared one after another at this theatre, each with less success than the other, to name only one or two, "Kassette" and "Don Juan" among them. A third comedy, called "Die Hose," was a signal failure. The latest work is better than its predecessors, but there is not nearly sufficient plot for five acts, and the result is wearying in the extreme. The main idea, however, is so good that a brief description may be given. Schippel is a vagabond par excellence, and his great ambition is to be a recognised member of the community of the little town in which he lives. In the midst of the terribly respectable inhabitants it would be impossible to obtain his desire, but for one bit of good luck. Schippel possesses a perfectly wonderful tenor voice, and this fact is known to the conductor of the town quartet. When, suddenly, the tenor who had filled the chief post in the quartet joins the majority, and there is imperative necessity of filling the gap for a performance before the Prince, Schippel is implored to oblige. How the rascal who has always been looked askance upon makes his own terms, and how finally he is able to realise his ambition of becoming "Citizen Schippel," is rather funny; the pity is that the fun that begins so well evaporates very soon, and the end is stale. The acting was good throughout, but I do not fancy a long run will be accorded to the new comedy.

"Die Kino-Königin" at the Metropol Theatre is doing capital business. It is a three-act vaudeville operetta this time, not a burlesque review, as is usual at this house. The music—which is particularly bright and pretty—is by Jean Gilbert, who has already contributed so many taking melodies to the public's repertory, and the writers of the amusing book are MM. Freund and Okonkowsky, the well-known collaborators. The scene is laid in the land of unlimited possibilities, across the Herring Pond, and Clutterbuck, a multi-millionaire, is the chief hero. This worthy millionaire detests the "movies," and lives to exercise philanthropy—of a sort. He is, in fact, one of the most moral of all the moral citizens of Philadelphia. He goes through many adventures in search of charity, and for his sins is condemned to be made a subject—quite ignorantly—of a sensational film that is to attract all America. He is not alone in the film, but in the seductive company of Delia Gill, the so-called Cinematograph Duse, in whose house he finds himself by accident. It is all very funny indeed, but must be seen to be appreciated, and the incidental episodes are also highly entertaining. Herr Thielscher—our original Charley's Aunt—was inimitable in the part of Clutterbuck, and Fräulein Russka gave an excellent account of the title-rôle. The other parts were all sustained in a first-rate manner, and the management had done everything that could be desired in the way of brilliant costumes, mounting, and interwoven ballets. The audience waxed enthusiastic from act to act, and a complete success may be chronicled.

At the Luisen a novelty has been produced this week with most favourable results. It is by MM. Hubener and Ritterfeld, and bears the title of "Napoleon's Sieg und Fall" (Napoleon's victory and fall). There is a distinct resemblance to "A Royal Divorce," but the authors have very cleverly laid all the stress upon the German patriotic element, which in these days of centennial jubilee is calculated to inflame the hearts of a Luisen audience. The acting being highly effective—the make-up of Napoleon, Blücher, Yorck, and others is really admirable—and the mounting also good, there is every probability of a lengthy run.

A few nights ago, during the performance, a fire broke out at the back of the stage of the Lessing Theatre. It was not visible to the audience, and the manager, coming forward, told those present a slight mishap had occurred and there was some danger of fire, but that the auditorium was perfectly safe, and he requested all to leave quietly. Happily everyone had the sense to follow this advice, and in the space of three or four minutes the house was cleared. The iron curtain had been let down at once, and the flames were speedily put out.

ACTRESSES' FRANCHISE.

In reference to the above question, Miss Winifred Mayo sends us the following list of some members of the Actresses' Franchise League:—

Miss Lena Ashwell	Miss Nora Lancaster
Miss Victoria Addison	Miss Florence Lloyd
Miss Alice Arden	Miss Miriam Lewes
Miss Fyfe Alexander	Miss Mabel Love
Mme. Marie Brema	Miss Kitty Loftus
Miss Tita Brand	Miss Cecilia Loftus
Miss Adeline Bourne	Mrs. Mouillot
Miss Fanny Brough	Miss Constance Moxon
Miss Margaret Busse	Miss May Moore
Miss Dora Barton	Miss Lillah McCarthy
Miss Maud Buchanan	Miss Eva Moore
Miss Muriel Beaumont	Miss Decima Moore
Miss Gertrude Burnett	Miss May Martyn
Miss Lily Brayton	Miss Jean Stirling
Miss Agnes Brayton	McKinlay
Miss Sarah Brooke	Miss Edith Wynne
Miss Caroline Bayley	Matthison
Mme. Clara Butt	Miss May Mukle
Miss Compton	Miss Lily Malyon
Miss Edith Craig	Miss Margaret Morris
Miss Marianne Caldwell	Miss Ida Molesworth
Miss Lilice Crawford	Miss Kathleen Nesbitt
Miss Vera Coburn	Miss Edyth Olive
Miss Italia Conti	Miss Esther Palliser
Miss Viola Compton	Mrs. Brown Potter
Miss Marta Cunningham	Miss Katharine Pole
Miss Jane Comfort	Miss Emilie Polini
Miss Edith Clegg	Miss Nancy Price
Miss Grace Jean Crocker	Miss Beatrice Forbes-
Miss Audrey Campbell	Robertson
Mlle. Helena Dolli	Miss Phyllis Relph
Miss Maud Cressall	Miss Elizabeth Robins
Miss Evelyn D'Alroy	Mrs. Saba Raleigh
Miss Darragh	Miss Kitty Richmer
Miss Mysie Devine	Miss Janette Steer
Miss Ethel Dane	Miss Christine Silver
Miss Mary Dibley	Miss Lucy Sibley
Miss Gertrude Elliott	Miss Estelle Stead
Miss Pollie Emery	Mrs. Edward Sass
Miss Sydney Fairbrother	Miss Athene Seyler
Mme. Alice Esty	Miss Enid Sass
Miss Julie Opp	Miss Blanche Stanley
Mme. Yvette Guilbert	Miss Gillian Scaife
Miss Dorothy Green	Miss Ellen Terry
Miss Elvira Gambogi	Miss Hilda Trevelyan
Miss Grace George	Miss Olive Terry
Miss Charlotte Granville	Miss Amy Brandon
Miss Clare Greet	Thomas
Miss Cicely Hamilton	Miss Agnes Thomas
Miss Helen Haye	Miss Muriel Terry
Miss Margaret Halstan	Miss Marie Tempest
Miss Esme Hubbard	Miss Violet Vanbrugh
Miss Maud Hoffman	Miss Irene Vanbrugh
Miss Annie Hughes	Mrs. Fisher White
Miss Maud Hildyard	Mrs. E. S. Willard
Miss Elaine Inescourt	Miss Haidee Wright
Miss Agnes Imlay	Mrs. Theodore Wright
Miss Ada Jenoure	Miss Penelope Wheeler
Mrs. Kendal	Miss Muriel Wylford
Miss Gertrude Kingston	Miss May Whitty
Miss Octavia Kenmore	Miss Lilias Waldegrave
Mrs. Langtry	Miss Fanny Wentworth
Miss Auriol Lee	Miss Henrietta Watson
Miss Marie Lloyd	

PLAY ACTORS' PRODUCTIONS.

"THOSE SUBURBANS."

A "Family Comedy for Young People," By Cecil Clifton, Produced at the Court Theatre on Sunday, March 16.

Algernon Brown .....Mr. Sebastian Smith
Mrs. Brown .....Miss Irene Moncrieff
Maud .....Miss Dulcie Greatwich
Percy .....Mr. Hubert Woodward
Alice .....Miss Helena Parsons
Jasper Jennings .....Mr. J. Napper
Groebel .....Mr. Clifton Alderson
Maid .....Miss Mignon Clifford
Burford Brown .....Mr. Fewlass Llewellyn
Miss Bolsover .....Miss Agnes Hill
Leonard Seabury .....Mr. Alfred Harris

Neither young people nor old will derive much enlightenment from the "family comedy" which the Play Actors selected for their latest production. The message conveyed by the piece is nil, and of dramatic grip or comedy there is very little. The play is mildly Socialistic, and has a tendency towards "free love" principles, the usual nonsense about "a name put to a piece of paper making immoral conduct moral" being brought up with wearisome reiteration.

Family prayers are proceeding when the curtain rises on the drawing-room of an Islington villa, where paying guests are taken. One of them is a Socialist, who falls in love with Alice, the elder daughter of the household. That young lady has grievances, one of them being that she not only has to go out to work as a typewriter but has to assist in the household duties, and the other that she has become engaged to a man whom she does not love. Of course, she returns the affection of her Socialist admirer, and as her engagement to the other suitor seems to prove an insuperable barrier to their union they go away together to Eastbourne.

After three days they return and present themselves cheerfully before the amazed parents. The father demands that the Socialist shall marry his daughter, but the young man, in a mercenary spirit that ill accords with his expressed principles, demands that the £2,000 which was left to Alice on her marriage, and of which her father and uncle are trustees, shall be given over to her. The uncle is compelled to admit that he has put the money into a company of which he was promoter and which has failed, and that every penny of her inheritance has gone. The young man threatens to put the fraudulent trustees in prison, and, giving way to despondency, informs Alice that he cannot marry her on his small salary. After moralising on the spirits of the unborn children that are waiting for incarnation, she acquiesces, and the play ends on several notes of interrogation.

Every member of the cast did the best that could be with his or her part. An outstanding performance out of little material was that given by Mr. Fewlass Llewellyn as Burford Brown, the company promoter, whom he made a most amusing personage. Mr. Clifton Alderson as a philosophising German was also diverting, his deep voice suiting the character remarkably well. Mr. Sebastian Smith delivered the frothy utterances of the father in an oratorical fashion that caused laughter. Mr. Hubert Woodward submitted a neat litt'e comedy sketch as the youthful Percy Brown; and Miss Dulcie Greatwich was a pretty and vivacious Maud, the younger daughter. The sentiments enunciated by Jasper Jennings were capably delivered by Mr. J. Napper; and the expressive acting of Miss Helena Parsons succeeded in rescuing the rôle of Alice from sheer mediocrity. The mother, whose influence is singularly ignored by the other members of the household, was cleverly played by Miss Irene Moncrieff; and the efforts of Miss Agnes Hill, as a maiden aunt, were loudly applauded. Mr. Alfred Harris ably represented Alice's jilted fiancé, perhaps the sanest individual of the play, which, it should be added, was produced by Mr. W. G. Fay.

ROTHERHAM MANAGER'S BENEFIT.

A pleasing presentation was made recently to Mr. Arthur E. Melborne, the genial and courteous resident-manager of the Rotherham Electric Pavilion, who, after a residence at Rotherham of about two years, is leaving to take up a managerial post at Kettering. A complimentary dinner was given in Mr. Melborne's honour at the Red Lion Hotel, Rotherham, when between forty and fifty prominent townsmen were present. Mr. John Dunbar (resident-manager of the Theatre Royal, Rotherham) presided, and amongst those present were Mr. William Pearson (resident-manager of the Rotherham Hippodrome), Mr. J. S. Naylor (general-manager and engineer of Rotherham Corporation Gas Department).

Mr. John Dunbar, in proposing "Our Guest," said that when they considered the short time Mr. Melborne had been resident at Rotherham, he thought that complimentary dinner was a striking illustration of the respect and esteem he was held by the public of Rotherham. He had done much to raise the tone of entertainments in the town. He wished both Mr. Melborne and his wife health, happiness, and prosperity

Mr. A. E. Melborne, in expressing thanks for the generous hospitality of his friends, said he had travelled about the country a good deal, but he had never been more cordially received than at Rotherham. He appreciated very much the kind words of his brother manager, Mr. Dunbar. He felt deeply thankful for the signal honour, and hoped he would make as good and true friends in his new sphere.

Mr. Dunbar then handed to Mr. Melborne a solid silver cigarette case and companion matchbox, and also a solid gold bracelet for Mrs. Melborne, the gift of a few Rotherham friends.

Mr. Melborne briefly returned thanks on behalf of himself and wife.

Mr. Bert Long proposed "The Drama, Variety, and Picture World," and referred to the friendly feeling that existed with the various managers of the town.

Mr. William Pearson (manager of the Rotherham Hippodrome) responded, and said he was impressed by the friendliness that existed between the resident-managers of the town. He had met some fine fellows in his career, but none more genial than his two co-managers, Mr. Melborne and Mr. Dunbar, and the departure of Mr. Melborne from Rotherham was a matter of deep regret to him.

During the evening, by kind permission of the Hippodrome management, Melt and Bray, comedians, and Ally Benson, "dame" comedian, delighted the party with songs and patter.

ACTRESSES' FRANCHISE.

TO THE EDITOR OF THE ERA.

SIR,—Is not the insinuation conveyed to you in Miss Rose Beryl's letter, published in to-day's "Era," that the women who do not want the vote are the women who have not the brain to want it, on a level with the cheap and ancient taunt that every woman who does want the vote would always exchange it for a husband?

Oh, come! Let us be dignified.—Yours faithfully,

CHERRY VEHEYNE.
("One Life, One Love" tour.)

2, Seed Hill House, Huddersfield,
March 15, 1913.

Mr. Montague Wigan, who is well known as a Dramatic and Literary expert, has recently established himself in new offices at 31, Craven-street, Strand. The benefit of Mr. Wigan's ripe experience will doubtless be increasingly sought by clients in need of counsel regarding Literary, Dramatic and kindred activities.

MISS ADELINE BOURNE.

In view of the exceptional interest attached to Mr. Forbes Robertson's impending season at Drury Lane, the appearance of the charming and clever actress, Miss Adeline Bourne, in the eminent actor's varied répertoire is an event which will cause satisfaction among the play-going public.

Miss Bourne has derived the advantage of being prepared for her stage career by the late Sarah Thorne; and in the course of a conversation which an "Era" representative recently enjoyed with Miss Bourne at her cosy Club, the actress observed that she was "looking forward with very much satisfaction to the privilege of appearing at 'The Lane' during this notable Farewell season. Amongst the plays which will be presented," continued the speaker, with glowing enthusiasm, "will, of course, be 'Hamlet' (in which I play the Queen), 'Mice and Men' (wherein I appear as Joanna Goodlake), and also 'The Light That Failed' (my part is the Red Hat Girl), and Bernard Shaw's 'Cæsar and Cleopatra,' in which I am cast for the rôle of Ftatateeta.

"As you, I think, are aware, I have but lately returned to London, upon the conclusion of a most agreeable and highly successful tour with Mr. Forbes Robertson and his charming and talented wife, Miss Gertrude Elliott, throughout the provinces; and, having regard to the wide spread interest which is being evinced in the impending season at our National Theatre, the occasion is being regarded as a fitting climax to their uninterrupted series of remarkable triumphs.

"Yes, judging from the Club and across-table conversation which has recently come within my cognisance, this Drury-lane season is certainly arousing considerable interest—leavened with very much regret that the famous and popular actor should consider it essential, thus early in life,

[*Photo by Dover-street Studios*
MISS ADELINE BOURNE.

to attach the word 'Farewell' to the occasion."

"I, too, have, and particularly during the past few days, encountered many similar opinions. It is, indeed, a matter of general regret."

"You would like me to become reminiscent, eh? My original appearance on the stage was made, when I was a very young girl, with the lovable Sarah Thorne, and I played in her Company for a lengthy season throughout the provinces. I played my first part upon the London stage in 1901, at the Grand Theatre, Islington, as Lucy Gleaning in 'The Little Outcast.' I then joined Mrs. Patrick Campbell's Company, playing important rôles in a varied répertoire for about two years. Early in 1902 I accepted an attractive engagement in New York to appear in 'The Notorious Mrs. Ebbsmith.' This proved a highly successful and interesting experience.

"During the next three years I was continually playing in well-known productions in London at various West End theatres. I first had the pleasure of appearing in Mr. Forbes Robertson's Company in 1906, when I accompanied him to America to play in Shakespeare, &c. Another interesting experience was my association with Miss Olga Nethersole, with whom I played in Paris in 'The Second Mrs. Tanqueray' and 'Carmen'; and thereafter went with her upon my second American tour. In 1909 I was back once more in England, at the Playhouse, as Semiramis in 'A Merry Devil.' Then followed engagements at His Majesty's in 'False Gods,' and the Globe in 'The Great Mrs. Alloway.' Here endeth——"

"No, please, not entirely, I believe. Are you not——"

"Oh! yes; outside my routine histrionic work I find my leisure most agreeably occupied as Hon. Secretary to the New Players' Society."

"Which zealous and useful Organisation is, I believe, frequently presenting plays that appeal to what one may term the Higher Intelligence—e.g., Maeterlinck's 'Monna Vanna,' Wilde's 'Salome,' &c."

"Yes"—reflectively—"if you wish to state it so, these may be accounted a few of the activities of the New Players' Society. I am also, may I add, a member of the Women's——"

"Pray, do forgive my interrupting you, but all Political references in our columns are strictly taboo; and, besides, you know, we wish, if you please, our extensive area of office windows to remain intact."

Mrs. F. G. Kimberley is writing a new piece for Mr. and Mrs. Harry Lyndon, entitled "The Boy Detective." It will be produced at the King's Theatre, Longsight (Mr. Percy B. Broadhead's theatre). Mrs. Kimberley in the autumn will embark on another production with Mr. Broadhead. It will be mounted in a most elaborate manner, and will make the tenth production she has had at the popular theatres of the Broadhead Circuit.

Mr. Percy C. Rowe, the courteous acting-manager at the Empire, Leeds, and who has just completed his first twelve months' stay here, was presented on Saturday last with a handsome gold sovereign-case suitably inscribed. A small sub-committee consisting of Mr. W. Cook, the assistant-manager, Mr. H. Bussell, the stage-manager, and Mr. Ted Willans, the cheery doorkeeper, assisted at the presentation, which was a complete surprise.

DEATH OF MISS ADRIENNE AUGARDE.

A cable from New York announced the death at Chicago on Wednesday of Miss Adrienne Augarde, one of the most successful of our musical comedy actresses. This very sad news will cause much sorrow in English theatrical and variety

THE LATE MISS ADRIENNE AUGARDE.

circles, for the deceased actress was a great favourite with her fellow players, who capitulated to her amiability and prettiness. It is less than ten years since she made her first appearance on the London stage, playing Dora in "The Toreador," produced at the Gaiety on April 13, 1903. She was next in "The Duchess of Dantzic," at the Lyric, produced in October of the same year, before creating the title-rôle in "Lady Madcap," at the Prince of Wales, in December, 1904. Having played the part for a fortnight, she sailed for New York, appearing there and on tour in the States with the original company in "The Duchess of Dantzic." On her return to London she went to Daly's to play the part of one of "The Little Michus." Subsequently she figured in "The New Aladdin," at the Gaiety. Then for a time she abandoned musical comedy to seek a fresh outlet for her talents on the legitimate stage. Her next engagement was at the Lyric, in 1907, as Lady Betty Noel in "Clancarty," a part which she played with the utmost winsomeness. Following that came her appearance at Drury Lane in "The Sins of Society," and in January, 1908, as Rosa Budd in "The Mystery of Edwin Drood" at His Majesty's. Subsequently she devoted the greater part of her time to a tour of the Moss-Stoll Empires in a little sketch called "Dick's Sister," written by Mr. Norman McKinnel. Since then America has seen more of her than England. She played there in a musical piece, "Peggy Machree," and also in "The Dollar Princess." Latterly she returned to the vaudeville stage, and it was while touring with a sketch of her own that, during her stay in Chicago this week, the wholly unexpected necessity of operating upon her for appendicitis arose. We tender our sincere sympathy to her aunt, Miss Amy Augarde, who is prostrated by the blow.

BOOKS RECEIVED.

"Towards a New Theatre," by Edward Gordon Craig. With forty designs for stage scenes, with critical notes by the inventor, Edward Gordon Craig. Price 21s. net. Published by J. M. Dent and Sons, Ltd.

"A Woman of Imagination," a modern play in four acts, by Lloyd St. Clair. Price 2s. net. This has been privately printed by a member of the Society of Authors (Incorporated).

"The Amateur Photographer," Empire Number. Price 2d. Published by Hazell, Watson and Viney, Ltd.

"The Universal Music and Dramatic Directory for 1913." The English edition of the "Annuaire des Artistes." Edited by H. Bonnaire; 1,068 pages. Published for the proprietors by E. Risacher.

"The London Magazine" for April. Published by the Amalgamated Press, Ltd. Price 6d.

"The Pall Mall Magazine" for April. Price 6d. Published by Iliffe and Sons, Ltd.

[*Photo by Hana.*
MISS IVY DENE.

This attractive and clever young actress has recently concluded a successful engagement in "The Sleeping Beauty" at Drury Lane. Her versatility and talents have been effectively revealed in Mr. Seymour Hicks' comedies, in sketches at the West End vaudeville house, and in a variety of other histrionic directions.

Miss Isabel Beresford has been making a success with Miss Horniman's Manchester Players at His Majesty's Theatre, Montreal, in the part of Mrs. Pargetter in John Masefield's "Nan." The local Press is very eulogistic.

Evidence of popularity of Mr. W. T. Guest, the manager of the Alexandra Theatre, Birmingham, was forthcoming on the evening of the 14th inst., the occasion of his benefit. There was a big house, and there were enthusiastic scenes throughout the evening. Among the presents Mr. Guest received were: Cheque for evening's takings and a gold albert from his chief, Mr. Leon Salberg; a cheque from his numerous friends; and a purse of gold from members of the "Robinson Crusoe" pantomime company.

ACTORS' ASSOCIATION.

Minutes of the Council meeting held at 32, Regent-street, on Tuesday, March 18.

Present: Mr. John Mortimer (in the chair), Messrs. Norman Yates, J. Benedict Butler, Adnam Sprange, Murri Moncrieff, Douglas Munro, W. G. Fay, Fredk. James, Miss Laura Leycester, Miss Judith Kyrle, and Mr. D. Young (secretary).

The Chairman read letters from Miss Beatrice Chester, Miss Clara Nicholls, and Miss Beatrice Egerton, and was instructed as to replies.

The Secretary read a letter from Sir Herbert Tree asking the Council to allow the matter of the matinée to stand over until after Easter.

The Secretary read a letter from Miss Rose Cazalet re proposed matinée.

The Secretary read a letter from Mr. A. J. Austin containing a suggestion for the "Actors' Association Booth" at the Actors' Orphanage Theatrical Garden Party, and the secretary was instructed to write to Mr. Austin thanking him for his letter, and informing him that the matter was under the consideration of the committee.

The hon. solicitor's report was read and instructions given.

The Finance Committee's report was read by Mr. Sprange and adopted on the motion of Mr. Fay, seconded by Mr. James.

Mr. J. Benedict Butler moved: "That the secretary be instructed to place a notice on the board asking those members desirous of forming a repertory company, to hand their names to the secretary"; seconded by Miss Leycester, and carried unanimously.

Miss Leycester moved that the rooms of the Association be closed on Friday and Monday and opened on Saturday, the 22nd inst., until 6 p.m., seconded by Miss Kyrle, and carried unanimously.

Mr. Fay moved that the next meeting of the Council be held on Tuesday, April 1. This was seconded by Mr. James and carried unanimously.

Elections.—Alexander J. Haviland, Phyllis Vaughan, and Glory Shannon.

Reinstatement: Harold Weston.

Nomination: James E. Page.

[*Photo by Adelphi Studios*
MRS. L. C. CASSIDY.

This clever actress and playwright is the wife of Mr. J. Rice Cassidy, who is now successfully playing the part of Timothy Doyle in "General John Regan" at the Apollo. Mrs. Cassidy's plays include the popular productions "In Holy Russia," "The Beggar Princess," "The World and the Woman," "The Monster," and "The Pinch of Another Man's Shoes." Mrs. Cassidy is a clever emotional actress, whose versatile powers enable her to present most adroitly effective character studies ranging over a wide field.

THE PEDGRIFT TESTIMONIAL.

A testimonial is being prepared for Mr. F. H. Pedgrift, who joined the staff of this paper in 1875, and retired recently from the position of its business manager. As publisher of the paper, acting under the directions of the late Editor, Mr. Edward Ledger, Mr. Pedgrift did good service in connection with the various charities and subscriptions promoted and assisted by "The Era"; and on Mr. Ledger's retirement in 1904 Mr. Pedgrift became honorary treasurer of several of the funds which had been started by this paper. He was especially interested in the Music Hall Home, after it was founded by Mr. Dan Leno and Mr. Cecil Merrie in 1897, and devoted much attention to the "Shilling Fund," which was of so much assistance in supplying funds for the institution. He also gave cordial co-operation to the passing of the Musical Piracy Act by the exertions of Mr. T. P. O'Connor. When the Showmen's Guild was founded by some leading showmen in 1888, Mr. Pedgrift connected himself prominently with the movement. He was also much interested in the annual Theatrical Sports. We have received, up to the present, the following subscriptions to the testimonial:—

	£	s.	d.
Sir Squire Bancroft	2	2	0
John Hyman, Esq.	2	2	0
Percy B. Broadhouse, Esq.	2	2	0
Howard and Wyndham, Ltd.	2	2	0
John E. Lawson, Esq.	2	0	0
W. W. Kelly, Esq.	1	1	0
Percy Hutchison, Esq.	1	1	0
Albert A. Strong, Esq.	1	1	0
Graham Moffat, Esq.	1	1	0
Edward Compton, Esq.	1	1	0
Will Smithson, Esq.	1	1	0
J. Martin Harvey, Esq.	1	1	0
Cyril Maude, Esq.	1	1	0
Harry Nicholls, Esq.		10	6
W. W. Boughton, Esq.		10	6
Robert Grey, Esq.		5	0

Mr. Alfred Barnard is the hon. treasurer of the Fund, which is being organised by Mr. Duncan Young, the secretary of the Actors' Association, to whom subscriptions may also be sent.

Miss Mabel Mannering, who is touring "Mrs. Dane's Defence" and "The Liar," will also appear in "Muddle Annie," the one-act play by Harold Chapin that was produced at the Court Theatre.

THE MARLBOROUGH.

On Monday, March 17, the Play, entitled "THE IMPORTANCE OF BEING EARNEST."

This St. James's Theatre success, which is touring under the direction of Mr. Frank Weathersby, received a highly cordial welcome at the Marlborough Theatre on the opening night of the week. The piece is well mounted and dressed, and a well-balanced cast has been engaged. As John Worthing Mr. Gerald Ames is very fine, and his ability is warmly recognised. There is a shout of laughter when John Worthing arrives in the second act in deep mourning for his phantom brother, but there is no forcing the fun. Mr. Julian D'Albie submits a clever study of Algernon Moncrieff, and keeps the fun going at high pressure, especially in Act II., when he impudently passes himself off as the non-existent brother. Miss Mary Dibley is decidedly in her right sphere in the part of Gwendoline Fairfax, which is rendered an outstanding feature of the performance. Miss Margaret Boyd plays the rôle of Cecily Carcrew with infinite charm. She is a pretty representative of the part, and is especially good in the love scenes with Algernon and in her interview with Gwendoline. Lady Bracknell is aptly undertaken by Miss Maud Kirwan, who deserves the highest commendation for an admirable portrayal. The impersonation was excellent in its suavity and hauteur. Miss Marie Stuart shows an excellent sense of humour as the elderly spinster, Miss Prism, and gives point and force to the character. Especially good is she in her scene with the Rector, the Rev. Canon Chasuble. In this part Mr. Edward McWyn makes a big hit. The part furnishes ample scope for his undoubted gifts of comedy, and he turns his few opportunities to good account. Mr. Stanley Yourke is capital as Lane, and is always amusing in the part; and Mr. Phillip Barry plays Merriman very appropriately. The play is preceded by "The Setting of the Sun," a delightful little piece, by Mr. Charles Hannan, and cleverly performed by all concerned—Mr. Phillip Barry as the Rev. James Moorfield, Mr. Stanley Yourke as Harry Lane, Miss Maud Kirwan as Janet, and Miss Margaret Boyd as Lucy. The Marlborough orchestra, under the skilful direction of Mr. Chas. Elcock, plays several selections admirably.

SHAKESPEARE STUDENTS' EXAMINATION.

Miss Esmé Beringer sat in judgment at the examination of the students of the Shakespeare Schools in Red Lion-square on Wednesday evening, and her task, as she remarked when making the awards, was no easy one. The standard of excellence was throughout high, the elocution of the majority of the candidates being especially good. The examination was for reading, reciting, and acting, and all who entered had passed a preliminary examination. In the class for reciting certificates were given to Mr. Fred Stoltenhoff (first-class certificate) and Miss Katherine Critten (second-class), who both chose Noyes' fine recitation, "The Highwayman." Mr. Stoltenhoff was perhaps a trifle extravagant in his facial play, and Miss Critten a little too precise in her delivery, but both pupils gave impressive recitals. Mr. Leo H. K. Neil, who chose a scene from "Julius Cæsar," which enabled him to display his undoubted elocutionary gifts to advantage, was awarded a first-class certificate in the reciting class; and in the acting class also deservedly gained a first for his impressive, easy, and well-balanced portrayal of Romeo. Miss Dorothy Fulcher was awarded a first-class certificate for her recital of the tragic "Death of Minnehaha," which she delivered with much feeling and intensity; and seconds in the recital class were awarded Miss Ethel Ridgway for a Scene from "As You Like It," and Miss Lilian Hyde, whose delivery of the pathetic "High Tide on Coast of Lincolnshire" was marked by rare feeling and expression. Miss Violet Wilkinson's enactment of Juliet and Miss Lilian Hyde's portrayal of Rosalind in "As You Like It," and Isabella in "Measure for Measure," both natural and finished representations, gained them seconds in the acting class.

A special prize, given by the Board of Management to the student responsible for the best piece of work, was awarded by Miss Beringer to Miss Rosalind Webster (who also took a first-class certificate) for her perfect recital of a delightful little piece, "The Mermaid." As Miss Beringer remarked when announcing the award, Miss Webster was lucky in that the recitation exactly suited her personality, and one certainly cannot imagine a more easy or appropriate rendition. In making the awards, Miss Beringer said how glad she was to be there, paid a deserved compliment to the pupils on the high standard of their efficiency, and remarked how valuable it was to all to be well versed in Shakespeare, and how the practice of reciting or acting his plays made for the perfect playing of modern parts. A hearty vote of thanks was accorded Miss Beringer at the conclusion.

THE HISTORY OF "HINDLE WAKES."

Mr. Edwin T. Heys, general-manager of the "Hindle Wakes" companies, who was for many years associated with Miss Horniman's work at Manchester, lectured on "Hindle Wakes" to the Bradford Playgoers' Society at Belle Vue Secondary School on Sunday night. He said that all Mr. Stanley Houghton's characters were taken from life, and that gave great enjoyment to his friends. The production of "Hindle Wakes" in London was a pure fluke. It was written for Manchester and contracted to be produced there, but last summer during the season in London of the Manchester Gaiety Company the Incorporated Stage Society were hard put to it for a new piece and asked what the Manchester company had in store. The only thing available was "Hindle Wakes." It was produced on a Sunday night and seemed a success; but it was not until the Press notices appeared on the Tuesday that anybody realised how much this "strange, strong, Lancashire story" had impressed London critics. Six London managers offered their theatres for a run. The Press notices became positively idolatrous. No such praise had ever been given to a play before as was given to "Hindle Wakes." It was transferred to the Court Theatre and ran for 117 performances. Since then it had gone on tour. Four companies were now playing it, and in the autumn there would be seven, and other companies were, or shortly would be, playing it in America, South Africa, and Australia.

Nowhere had the play been more welcomed than in Lancashire—its native home. It was the only known play that appealed to pit, stalls, dress circle, and gallery with equal force. It had broken records at fourteen theatres, and probably the play would mean £100,000 to its author. "Although this happens to be a great play," added Mr. Heys, "it would have been absolutely lost to everywhere except Manchester but for the fluke of its production in London and the consequent wide publicity it received. There is something wrong with our theatrical system when such things are possible." The play held the mirror to nature, and that was the aim and object of all good plays.

Two pieces, an alleged farce called "Keeping Sunday," and a "comedy-drama" entitled "An Author's Production," were produced at the Rehearsal Theatre, Maiden-lane, on Tuesday afternoon Neither deserves detailed description.

ON THE ROAD, MARCH 24.

Allah's Orchard.—T.R., Stockport.
Amazons, The.—O.H., Cheltenham.
An Oficer of the King.—T.R., Sunderland.
Apple of Eden.—Broadway T., New Cross, S.E.
Arcadians, The.—T.R., Newcastle.
As Your Hair Grows Whiter.—Alhambra, Stourbridge.
Autumn Manœuvres.—Brighton.
Balkan Princess.—Palace P., Brighton.
Bear Leaders, The.—Londesboro' T., Scarborough.
Bella Donna.—O.H., Burnley.
Bella Donna (Limpus).—Doncaster.
Ben-Hur.—T.R., Portsmouth.
Brewster's Millions.—Grand T., Oldham.
Bunty Pulls the Strings (S.).—O.H., Harrogate.
Bunty Pulls the Strings (N.).—Manchester.
Butterfly on the Wheel.—H.M.T., Carlisle.
Cattle Thief.—Metropole T., Glasgow.
Charley's Aunt.—O.H., Scarborough.
Chocolate Soldier (E.).—Barnsley.
Chocolate Soldier (No. 1).—O.H., Middlesbrough.
Chocolate Soldier (N.).—T.R., Norwich.
Chocolate Soldier (Dance).—Pavilion, Weymouth.
Claudian.—O.H., Coventry.
Clever Imposter, A.—Prince's T., Preston.
Collier's Lass, The (N.).—Bishop Auckland.
Collier's Lass (S).—T.R., Wednesbury.
Colombo Girl, The.—St. George's Hall, Falmouth.
Count of Luxembourg (Edwardes).—Gaiety T., Ayr.
Count of Luxembourg.—T.R., Hyde.
Cowboy's Revenge.—New T., Pontypridd.
Dark Secret, The.—O.H., Treherbert.
Dairymaids, The.—Grand T., Southampton.
Dickie Clare.—T.R., Canterbury.
Dollar Princess.—O.H., Leicester.
Doormats.—Pier, Eastbourne.
Drake.—Kennington Theatre, S.E
Draper, Marcus.—Victoria T., Kettering.
Dust of Egypt.—Ashford and Canterbury.
Easiest Way, The.—New T., Aberdare.
East Lynne (Pitt-Hardacre).—T.R., Peterborough.
Everywoman.—New T., Cardiff.
Face at the Window.—Hippodrome, Hednesford.
Fanny's First Play.—D.P.T., Eastbourne.
Fatal Wedding.—Grand T., Glasgow.
Fing the Woman.—West Pier, Brighton.
Garrod, Mr. W. V.—Hippodrome, Bilston.
Gipsy Love.—Court T., Liverpool.
Gipsy Love.—King's T., Sunderland.
Girl in the Picture.—Aldershot.
Girl in the Train (N.).—Empire T., Southend.
Girl's Good Luck.—Grand T., Gt. Harwood.
Glad Eye (Meyer).—Dalston Theatre, N.E.
Glad Eye (Meyer).—Prince's T., Manchester..
Glenville and Osmond.—Osborne T., Manchester.
Great White Chief, The.—Hippodrome, Salford.
Hindle Wakes.—T.R., Lincoln.
Hindle Wakes.—T.R., Margate.
Hope, The.—Coronet Theatre, W.
Indian Scout, The.—T.R., Leeds.
Kismet (Dance) (N.).—Glasgow.
Kismet (S.).—Halifax.
Kit Carson.—T.R., Woolwich.
Lifeguardsman, The (S.).—Empire T., Tonypandy.
Little Miss Llewelyn.—Grand T., Croydon.
Lodge-Percy Rept.—Grand T., Halifax.
Lomath, Mr. Stuart.—Hippo., Huddersfield.
Man and Superman.—T.R., Edinburgh.
Man to Man.—T.R., Bolton.
Marsh, Alexander, Shakespearean.—T.R., Castleford.
Member of Tattersall's.—Hippo., Croydon.
Merry Widow (Edwardes).—Rhyl and Colwyn Bay.
Midnight Wedding.—Grand T., Swansea.
'Mid Pleasures and Palaces.—T.R., Barrow.
Milestones (Red).—Grand T., Hull.
Milestones (White).—P.O.W., Grimsby.
Milestones (Blue).—Grand T., Wolverhampton.
Milestones (Fit Up).—Jersey and Guernsey.
Miracle, The.—Olympia, Liverpool.
Miss Hook of Holland.—Prince's T., Bristol.
Monte Cristo.—Prince's T., Portsmouth.
Moody Manners Opera.—O.H., Cork.
Mormon and His Wives.—Metropole T., Bootle.
Mormon and the Maid.—Prince's T., Blackburn.
Mother's Love, A.—Palace T., Rochdale.
Nick Carter.—T.R., Leicester.
Night Side of London.—T.R., North Shields
No Mother to Guide Her.—T.R., West Stanley.
Officer 666.—O.H., Stockport.
O'Mara Opera Co.—T.R., Bath.
Only a Mill Girl.—Metropole T., Manchester.
Our Miss Gibbs.—O.H., Torquay.
Pink Lady, The.—Lyceum T., Edinburgh.
Prairie Outlaw (S.).—Hippodrome, Preston
Pride of the Prairie.—Gaiety T., Houghton.
Princess Caprice.—O.H., Blackpool.
Quaker Girl (E.).—New Brighton.
Quaker Girl (N.).—Plymouth.
Quaker Girl (S.).—Woolwich.
Queen for a Wife, A.—Gaiety T., Burnley.
Queen Mother, The.—Court T., Wigan.
Queen of the Redskins (S.).—Metropole T., Abertillery.
Ready Money (Fenton).—T.R., Chorley.
Royal Divorce, A.—Kelly's T., Liverpool.
Royde Rept. Co.—H.M.T., Dundee.
Sheriff of Lonesome Pine.—Sutton-in-Ashfield.
Sherlock Holmes.—Lyceum T., Sheffield.
Sign of the Cross.—T.R., Birmingham.
Silver King—T.R., Sheffield.
Slave Girl.—County T., Bangor.
Sledge-Hammer, The.—T.R., Middlesbrough.
Soldier Princess.—Lyceum T., Newport.
Speckled Band, The.—Tynemouth.
Still Alarm.—Empire T., Cradley.
Sunshine Girl (Edwardes).—Grand T., Blackpool
Sunshine Girl, The.—Folkestone.
Sweet Nell of Old Drury.—H.M.T. Aberdeen
Temptress of Paris.—East Hartlepool.
Turning Point, The.—Eastbourne and Hastings.
Two Little Sailor Boys.—Wimbledon Theatre S.W.
Uncle Tom's Cabin.—Alexandra T., Belfast.
Waltz Dream (N.).—York.
Waltz Dream (S.).—Reading.
Ways and Means.—O.H., Burton-on-Trent.
Whip (S.).—Bury.
Whip (N.).—Nottingham.
White Girl Slave, The.—Empire T., Fleetwood.
Wife for a Day, A.—Hippo., Bilston.
Witness for the Defence.—T.R., Macclesfield.
10.30 Down Express.—Queen's T., Dublin.

SUNDAY'S TRAIN CALLS.

By the courtesy of the various railway companies we are enabled to give the following particulars regarding the movements of theatrical and music hall touring companies travelling by rail to-morrow:

LONDON & NORTH WESTERN RAILWAY.

The following companies will travel by the L. and N. W. route on Sunday next:—"Sunshine Girl," Leeds to Blackpool; "Count of Luxembourg," Barrow to Ayr; "Bunty Pulls the Strings," Coventry to Harrogate; "Bunty Pulls the Strings," Liverpool to Manchester; Mr. F. R. Benson's, Ayr to Oldham; "Bohemia," Morecambe to Portsmouth for Southsea; the D'Oyly Carte Opera, Nottingham to Dublin; "Queen Mother," Leeds to Wigan; "Old Folks at Home," Brighton to Rochdale; "Prairie Outlaw," Aldershot to St. Helens; "Uncle Tom's Cabin," Wimbledon to Belfast; "White Slave," Smethwick to South Shields; "Geoffrey Langdon's Wife (?)," Hednesford to Apperley Bridge; "Rag-time" revue, Liverpool to Stockton; "At Mercy of Mormons," Liverpool to Usworth for Washington; "Collier's Lass," Dewsbury to Bishop Auckland; "Pet of the Ranch," Widnes to Bacup; "Clandian," Carlisle to Coventry; "Royal Divorce," Cardiff to Liverpool; "Gay Gordons," Pontypridd to Manchester; "With Edged Tools," Tonypandy to Salford; "Wakes' Week," Birmingham to Southampton; "Parker, P.C.," Crewe to Maidstone; "The Round-Up," Castleford to Leigh and Bedford; "Our Flat," London to Bolton; "Gay Lord Quex," Liverpool to Morecambe; "'Mid Pleasures and Palaces," Oldham to Barrow; "Bonnie Mary," Middleton to Lancaster; "Mormon and His Wives," London to Liverpool; "White as a Lily," London to Liverpool; "Mumming Birds," London to Darwen; "Man and Superman," Northampton to Edinburgh; "Christian," Wolverhampton to London; "Shopwalker," Birmingham to London; "Her Madcap Majesty," Coventry to London; "Cattle Thief," Rugby to Bury St. Edmunds; "Child of the Streets," Birmingham to Nuneaton; "Wild Australia," Liverpool to London; "Merry Widow," Bangor to Rhyl; "White Girl Slave," Birkenhead to Fleetwood; "Slave Girl," St. Helens to Bangor; "River Girl," Southend to Liverpool; "Hindle Wakes," Leigh and Bedford to Liverpool for Birkenhead; "Allah's Orchard," Stoke to Stockport; "Casey's Court," Wakefield to Merthyr; "Shepherdland," Bolton to Birmingham; "Queen of the Redskins," Stockport to Smethwick; "Woman Without a Soul," Burnley to London; "Ten Loonies," Dewsbury to Stockport; "What Women do for Love," Liverpool to Stoke; "What Happened to Jones," Chorley to Llandrindod Wells, etc.

NORTH-EASTERN RAILWAY.

The following companies will travel over the above railway to-morrow (Sunday):—Alice Raymond company, Newcastle to Ipswich; "Man from Mexico," Newcastle to King's Cross; "Outcast of the Family," Newcastle to Sheffield G.C.; "Power of Gold," Newcastle to Oldham; "Dancing Mistress," Newcastle to Birmingham; "Ways and Means," Newcastle to Burton; "Milestones," Sunderland to Wolverhampton; "Colonial Boys," Sunderland to Wakefield; "Hindle Wakes," Bishop Auckland to Lincoln; Royal Italian Circus, Consett to Lincoln; "Bella Donna," Dundee to Burnley; Le Roy Talma and Bosco, Glasgow to Newhaven; "Dick Whittington," Dunfermline to London; "Girl of My Heart," Glasgow to Spennymoor; "Arcadians," Edinburgh to Newcastle; "Babes in the Wood," Shield Row to Berwick; Chas. Austin's company, Newcastle to Berwick; Rio Bros., Thornley to Maryport; "Peggy," Paisley to Tynemouth; "No Mother to Guide Her," S. Shields to Shield Row; "Pride of the Prairie," N. Shields to Fencehouses; "Night Side of London," Newcastle to N. Shields; "King's Romance," Newcastle to Stockton; Prelle's Dogs, Blyth to Ashington; Spiegler company, West Hartlepool to South Shields; "Sweet Nell of Old Drury," Middlesbrough to Aberdeen; Fredrica's Dogs, Middlesbrough to Nelson; "Wild Girl of the Forest," Middlesbrough to Wolverhampton; "Pride of Byzantia," Keighley to Newcastle; "Gipsy Love," Southport to Sunderland; "Bunty Pulls the Strings," Bury to West Hartlepool; "Arms and the Girl," Hull to Nottingham; "King and Girl," Hull to Rushden; Craggs, Hull to Leeds; "Don't You Believe It," Hull to Brighton; "Everybody," Thornaby to Burnley; "Man Tempted Me," Thornaby to Warrington; "Mill Girl to Millionairess," Darlington to Birmingham; Mohamed Arabs, South Bank to Chesterfield; "White Slave," Smethwick to S. Shields; "Rag-time Revue," Liverpool to Stockton; "Collier's Lass, Dewsbury to Bishop Auckland; "At the Mercy of the Mormons" Liverpool to Usworth; "Round-Up," Castleford to Leigh and Bedford; "Bunty Pulls the Strings," Coventry to Harrogate.

THE LATE ST. JOHN HANKIN.

The English drama as Oscar Wilde left it, says a writer in a recent number of the "Fortnightly Review," is the English drama that St. John Hankin took up. "I took the drama," wrote Wilde, at the end of his life, "I took the drama, the most objective form known to art, and made it as personal a mode of expression as the lyric or sonnet; at the same time I widened its range and enriched its characterisation." That he did not do all these things it is needless to say. Wilde made the theatre, or found the theatre rather, a perfect vehicle for his own personal wit; in a sense, by producing "Salome" with one hand and "The Importance of Being Earnest" with the other, he may be said to have widened its range; but certainly he did not proceed, by elevating character into its rightful importance above action, to open up a new path for contemporary drama. This he left to be done by his successors, and as much by St. John Hankin as by any man. Wide enriched the English theatre with one perfectly delightful play, the Continental theatre with another play of peculiar beauty, and the theatre everywhere with a tradition of wit at any cost that has proved, in the hands of lesser men, an embarrassing possession. He did not enrich at all the theatre's characterisation, if by this we mean the creation of living and recognisable persons, to know whom is to know more of life, and to wonder at it more pleasurably. If Wilde could surprise us, he was well enough pleased; and his way of surprising us was by shining dialogue and by situations so artfully contrived as often to be quite impossible, rather than by the greater artist's way, which is to show us the wonders within the heart of man. At least he does surprise us, by dialogue and situation; and to do that is out of reach of the journeymen. But there is another way that the lesser and more sincere artist than Wilde may take. He may take the beaten path, and, by keeping close to character, although he may surprise us very little, he may yet give us the real and constant pleasures of recognition. The advantage of keeping upon this path is that it is the path the great dramatist, when he comes, will inevitably tread, only he will find great surprises in it at every turn. The pioneer dramatist like Hankin (and the beaten path in the arts is always in great need of pioneers), if his bent be gently ironical, will write comedies with an intention very like that of the Restoration writers:—

"Follies to-night we show ne'er lashed before,
Yet such as nature shows you every hour;
Nor can the pictures give a just offence,
For fools are made for jests to men of sense."

Hankin's people—one might almost write Hankin's fools, but not quite—may not, as Mrs. Cheveley in "An Ideal Husband" did, "make great demands on one's curiosity." But then, in reality, neither do Wilde's people, in the just sense that Shakespeare's or Sheridan's people do. The complete justification of Hankin's minor comedy of recognition is that Nature shows us such people every hour, and that the dramatist has rendered them noteworthy by his own fine sense of dramatic style.

Hankin's work for the theatre took the form of five full-length comedies, two short plays, and some clear-headed and witty criticism. If we look at the plays, we shall soon see how close, in 1904, he was to the Wilde tradition:—

Lady Faringford (to Mrs. Jackson). You remember her? She was Stella's governess. Quite an intelligent, good creature. But I daresay you never met her. She never used to come down to dinner. I always think German governesses so much more satisfactory than English. You see, there's never any question about having to treat them as ladies. And then they're always so plain. That's a great advantage. And German is such a useful language, far more useful for a young girl than French. There are so many more books she can be allowed to read in it. French can be learnt later—and should be, in my opinion.

Mrs. Pratt. I quite agree with you, Lady Faringford. But the Rector is less strict in these matters. He allowed my girls to begin French directly they went to school, at Miss Thursby's. But I'm bound to say they never seem to have learnt any. So perhaps it did no harm.

Mrs. Jackson. Yes, I have always heard Miss Thursby's was an excellent school.

But Wilde would never have written "The Return of the Prodigal." He would never have studied so patiently as Hankin did the lesser country houses of Gloucestershire, Leicestershire, and Dorsetshire. Hankin's first play is set in the suburb of Norwood, and in the suburb of Norwood Wilde could never have been prevailed upon to set foot at all. Lady Stutfield and the Archdeacon, Lady Bracknel and the Honourable Gwendolen, the Duchess of Berwick and her little chatterbox, were seen for a moment in galvanic action during the London season; their stage counterparts, without the wit, were already types in the theatres of Wilde's day. Hankin is at no pains to keep his people from appearing types, the vaguely fatuous old lady or the "very pretty girl of twenty-two" is of frequent recurrence; but Lady Faringford and Stella, Lady Denison and Margery, Mrs. Jackson or the Countess of Remenham, may at any moment falsify their author's small hope of them and develop a character. Hankin was happy in this too, that no sudden success in the theatre set him writing plays out of his mere cleverness and facility. He waited, as the wise artist waits, for an idea, and then he made a play of it. Five plays, with Hankin, means five genuine ideas, apt for comedy. A bad Mr. Wetherby, living in a bachelor flat, and a good Mr. Wetherby, living *en famille*, may shake hands over the walnuts and wine and congratulate one another, "My bad reputation is as hollow as your good one. We're both frauds together." A prodigal son so arranges his return that he gets the whip-hand of his family and is enabled to go out into the wilderness again replenished in his resources. An excellent lady and her pretty daughter arrive at an interesting distinction between the false hospitality and the true, in accordance with which they invite a lot of people to their house, not because they like them, but "out of kindness"—with results that are both dreadful and amusing. A wise little lady of family, whose son has engaged himself to the usual musical comedy actress, puts into practice, in the belief that "love thrives on opposition," a plan of killing it by kindness—an exercise, almost mathematical in its neatness, in the process of exhaustion. A minor county family, that has run all to tarnished family portraits and not at all to brains or character, and now not even to sons, turns out of doors the daughter who has spirit enough to seek to live her life in her own way; and then, when she produces an heir, would like to take her back again—but she won't come. The "idea" of a Hankin play is always concrete and well-imagined enough to be readily statable in a few words; and its progress is never cluttered up with a lot of unnecessary "ideas." Hankin is perfectly clear about the esential thing. "It is the dramatist's business," he says, in one of his essays on the plays of other people, "to represent life, not to argue about it."

He is equally clear about the things that make up good stagecraft, the audible and visible things in the dramatist's art that subserve dramatic idea in its illumination of character; but these he did not always achieve so clearly as he may have wished to have done. The critic, who finds it comparatively easy to know what he thinks good, is liable when he becomes author to find himself resting contented with the less good. It is probable that Hankin never wished very consciously for an art of the stage that was much in advance of that which he found around him—no more consciously than Wilde did; but in technical matters, in matters of the general ordering of his stage, his taste was for neatness and the elimination of conventions that were accepted merely because they were easy. His sense of the theatre, together with its subtlety, we see very early, when at the final curtain of his first play we have the bad Mr. Wetherby, newly constrained to accept his wife's dominion, and still very easy in his own mind about it, going out carrying "BOTH the bags." In a later play there is a true instance of the way in which the authentic dramatist will secure effect out of the interplay of dialogue with stage possibilities. The Denison family and guests are at dinner, and as the man who looks after the dynamo has been accepted on the same principle as the guests, that of true hospitality—he isn't *really* an electrician—the lights suddenly go out. The ordinarily placid Lady Denison is worried, and hopes it isn't going to be one of his bad nights. The lights come on again, and she has no sooner said "That's better" than they go out afresh. This depresses her, but a moment later the lights recover, have a series of spasms, and finally settle to work again. This is very good; as good as the moment in Wilde's play, when Jack, having gone out of the room in great excitement to find the natal handbag, a terrible noise is heard overhead. "It is stopped now," remarks Lady Bracknel, and immediately the noise is redoubled. We all catch ourselves in these little acts of premature congratulation, and the recognition of other people making themselves ridiculous is always pleasant. In addition, Hankin's is a touch of the truest comedy; a great deal of dialogue could not give us with such beautiful precision the full amenity of life in this household where charity begins at home.

The Anglo-German Exhibition, of which the hon. president is the Duke of Argyll, will open at the Crystal Palace on May 10 and close on Sept. 27. German Toyland and Fair will be a conspicuous attraction, and all selling booths will be on the German system. The sum of £2,500 will be given in cash prizes for the best decorated stands. There will be a separate section for inventors, and some athletic competitions under the direction of the Earl of Lonsdale.

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The Islington Charities Committee gave, on Tuesday evening, a most successful entertainment at the Electric Palace, Highgate-hill, generously put at their disposal by Mr. Horace Sedger and Mr. Edward Laurillard. The proceeds are to be handed over to the North London Nursing Association. Dr. Heydemann's lecture and original motion pictures on the Carnegie Museum Expedition to Alaska and Siberia were greatly appreciated. Amongst those present were Mr. Geo. A. Touche, M.P. for North Islington, Princess Bariatinsky (Lydia Yavorska), Mr. M. Aurol Reinitz, Ald. Myers, J.P., and many members of the Islington Borough Council. Councillor Harry Trounce, as chairman of the committee, was genially busy welcoming the guests and generally superintending the arrangements.

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DRAMATIC AND MUSICAL LAW.

"Dramatic and Musical Law," by Mr. A. A. Strong, LL.B., has reached a third edition, and gives in simple language such parts of the law as relate to subjects with which the profession is concerned.—"The Financier."

Mr. Albert A. Strong's valuable work "Dramatic and Musical Law," published at "The Era" Offices, Tavistock-street, has reached its third edition. The author has made every effort to bring the book right up to date.—"Referee," May 15, 1910.

The work succeeds in making plain the thorny legal path that every manager and artist must tread, and by a timely consultation of its pages they may avoid much misapprehension and trouble.—"Star."

Price 5s., post free 5s. 4d. Published at "The Era" Offices, 5, Tavistock-street, Strand, W.C.

A laughable anecdote is related of a musician known as "Nosey," and David Garrick. When Garrick returned from Italy, he prepared an address to the audience, which he delivered on the first night of his performance; when he came upon the stage, he was welcomed with three loud plaudits, each finishing with a huzza. When this unprecedented applause had nearly subsided he used every art to lull the tumult into a profound silence, and just as all was hushed to death, and anxious expectation sat on every face, "Nosey" anticipated the first line of the address by a tremendous yawn; a convulsion of laughter ensued, and it was then some minutes before the wished-for silence could be again restored. That, however, obtained, Garrick delivered his address with his wonted fascination of manner, and retired with applause, such as was never better given or deserved; but the matter did not rest here. The moment he came off the stage, he flew, like the lightning's flash, to the music-room, where, collaring the astonished "Nosey," he began to abuse him most vociferously. "What, why!—you old scoundrel!" "Sare, Mistera Garrick—sare—only, if you please, hear me von vord—it is always the vay, it is, indeed, Mistera Garrick—always, the vay I go ven I haf the greatest rapture, Mistera Garrick." Cervetti's flattery subdued Garrick's anger, and the supposed offence vanished with the instant.

Prynne made some curious remarks respecting the appearance of females on the stage. How different is the language held by another writer on the same subject:—"Wonderful in all ages, and honoured by all enlightened nations, has been the actor's art; the theatres and forums of Greece were embellished with his statues; they gazed upon him like a descended god; their greatest poets, down to Æschylus and Aristophanes, trod the stage in person. Rome also honoured her actors, and they in return were the grace and ornament of all societies; their sayings were recorded, and collections of their apothegms have come down to our times. Cæsar, in all his power, made suit to thim—and even knights of Rome did not revolt from their profession. It remained for modern times to complete their triumphs by admitting female candidates into the lists. From that moment Nature took possession of her rights; the finest feelings were consigned to the fairest forms; the very muse herself appeared in her own sex and person; beauty that gives being to the poet's rapturous vision, a voice that guides his language to the heart, smiles that enchant, tears that dissolve, with looks that fascinate, and dying plaintive tones that sink into the soul, are now the appropriate and exclusive attributes of that all-conquering sex; in short, they bind our nobles in chains, and our princes in links of love!"

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THEATRICAL LAW.

MR SEYMOUR HICKS SUED.

An action by Mr. Leslie Stuart, the well-known musical composer, against Mr. Seymour Hicks, the actor-manager, in which the latter had brought in Mr. George Dance, under the third party procedure, came before the Court of Appeal on Tuesday. Mr. F. S. Salaman, the trustee in the bankruptcy of Mr. Stuart, appealed from an order by Mr. Justice Bucknill on March 13 refusing an extension of time within which, under a prior order of Master Wilberforce, Mr. Salaman was to get himself made a party to the action by March 6 last, otherwise the action was to stand dismissed with costs.

Mr. Henle, in support of the appeal, said Mr. Stuart commenced the action on April 2, 1910. He sued Mr. Hicks for damages for alleged breach of contract by the latter to perform a play, the music of which was composed by Mr. Stuart, known as "Captain Kidd." Mr. Stuart's case was that Mr. Hicks had not properly staged the play; had not supplied a proper orchestra, scenery, and chorus, and had produced it at the wrong theatre (Wyndham's), and so forth. Plaintiff also added a claim for damages for alleged slanders uttered and published concerning him in his profession by Mr. Seymour Hicks. In 1911 Mr. Stuart got into financial difficulties, and the action "marked time."

Counsel contended that the Master had no jurisdiction to make his order. He also submitted that the judge was wrong in the way he had approached the matter, and that if the action stood dismissed it would be a great injustice to the creditors of Mr. Stuart.

Their lordships, without calling upon counsel for the respondents, dismissed the appeal, with costs.

Messrs. Albert and Edgar Cohn, solicitors, write: "With reference to the appeal of our client, Mr. Frederick Seymour Salaman, the trustee in bankruptcy of Mr. Leslie Stuart in the above action, we have, on the instructions of our client, issued a fresh writ. Our client's object in endeavouring to get himself joined as a party to the existing action commenced by Mr. Leslie Stuart was for the purpose of avoiding the expense of commencing proceedings over again on his own account; but this he could not do in consequence of being unable to comply with the technical requirements of the Bankruptcy Act."

NO PLAY, NO PAY.

At the Ashby County Court on Thursday, Edgar John Coyne, actor, and Margaret Coyne, his wife, both of Evington-street, Leicester, claimed £5 5s. from George Alfred Street, proprietor of the "Cattle Thief" Theatrical Company, Sheffield—£1 15s. balance of week's salary due Jan. 18 and a week's salary (£3 10s.) due Jan. 25. Plaintiffs also claimed from the defendant the sum of £7 damages for wrongful dismissal without due notice on Jan. 21, 1913. Mr. C. E. Crane (Coalville) was for the plaintiff, and Mr. Nixon (Sheffield) for defendant. Plaintiff stated that at the beginning of the week he was told at Tamworth that they were going to Ashby for the latter three days of the following week, and that they were trying to get engagements to fill in the first part of the week. No play, no pay, was not the custom in the theatrical profession. He would not admit that these travelling companies were hand-to-mouth businesses. He signed the wages' book "on account" when he was paid for the three days. He went with the company to Coalville, and there he wired to Street that he declined to go on unless paid for the three nights out at Ashby. He told Moss, the manager, he had wired. Moss told him he could do without him, but afterwards gave him a written guarantee that he would be paid for the three nights out at Ashby. He worked that night, but had not yet received the money for the three days. The next day Moss told him that his place had been filled up. He received a fortnight's notice on the eleventh week "out" not to terminate his engagement. Mr. Crane submitted that the custom of the profession prevailed, and his Honour remarked that the terms of agreement were so complicated that he could not make head or tail of it. Mr. Nixon said his defence was that they were a strolling company, and one of the conditions attaching to the engagement was that they were from time to time subjected to fortnightly notices. Plaintiff refused to play on the Tuesday night at Coalville, and therefore discharged himself. Defendant said in this company there were fourteen artistes, including the plaintiffs. It was the universal custom that where there was no play there was no pay. He paid the members when they should have played at Lichfield, but did that because the hall was booked, and he had a claim for compensation and got it from the proprietors of the hall. That was the only variation from the custom in his thirty-five years' experience. No member of the company except Coyne had asked for pay when there were off nights. When he received the telegram from the plaintiff he looked upon it as a threat, and wired for people to take the place of Coyne and his wife. His manager, Mr. Moss, was justified in getting the Coynes to play, because without them the company could not have played on the Monday, and he would have been liable to a claim for breach of contract with the proprietors of the theatre at Coalville.

Mr. Crane: He had been four years in this country.

His Honour: You told me you had had thirty-five years' experience. We don't want the custom of other countries.

Mr. Crane asked why, if it was the custom no play no pay, it was the custom to give a fortnight's notice if there were to be off weeks. Defendant replied that he could not say, except that it seemed to be the custom to give fortnightly notices in this country. The artistes were paid for a six-day week, the seventh day being a day of rest. But they did not rest—they travelled.

William Eric Moss, manager of the company for the defendant, said he had been in the theatrical profession for seventeen years in England and Australia, twelve years being in England. The custom was a fortnight's notice either of a week out or to terminate a tour, and where there were contracts there was a proviso, "No play, no pay," no matter what the cause. Notice was given that there would be an off week, but later he fixed up three nights at Ashby for that week.

Mr. Crane: The members of the company received notice that there would be three weeks off, and this notice expired at Tamworth on the 11th, and the Ashby and Coalville fixtures were arranged later.

Harry Leslie, of the company, said it was recognised by all artistes, "No play, no pay." He knew he should not get paid for the nights off at Ashby, and the same arrangement had held good in other companies.

His Honour said whether it was a custom "No play, no pay," in the theatrical world was a moot point, and as the case did not rest on that, he should leave it for the theatrical profession to fight out. In this case fourteen days' notice was given, and the engagements were thereby terminated, but three days were fixed up for Ashby. He could not see any ground for the plaintiff's claim that he was entitled to be paid for the other three days of the week. The plaintiff practically held a pistol at the head of the proprietor. He wired to him that he would not play unless paid after 6 o'clock at night, and it was not until 6 o'clock that he told the manager on the spot, and he knew that the company could not appear, as expected, at the Coalville Theatre at 7.30 that night. He allowed that the undertaking to pay the 35s. given by the defendant's manager was good, but the dismissal of the plaintiff was justified after the sending of the telegram, which was an unjustifiable proceeding. He found for the plaintiffs for 35s. without costs.

CLAIM ON SKETCH PROPRIETOR.

Mr. Nelson Keys, an actor, claimed £25 in respect of one week's salary from Mr. Ernest C. Rolls, a sketch proprietor, in an action heard by Judge Woodfall, in the Westminster County Court, on Friday, 14th. Mr. Tindal Davis was counsel for the plaintiff, and Mr. Osborn (solicitor) appeared for the defendant.

Mr. Davis said he understood that the defence set up was based upon what was said to be a universal custom in the music hall world of "no play, no pay." The plaintiff was engaged by the defendant in July, 1912, to appear for four weeks in a sketch, "Oh, Molly," which was to be produced in London. The salary was to be £25 per week, and there was an option on his subsequent services, provided nine weeks were guaranteed. Defendant did not exercise this option. After playing at various halls in London and the provinces the defendant wrote to the plaintiff on Nov. 9, "I shall not require your services after the 23rd inst., so your engagement ceases on that date." The first of these two weeks' salary of £25 was paid to the plaintiff, but he had received nothing for the week ending Nov. 23.

The plaintff, in evidence, said that when the engagement was about to be entered into a contract was drawn up in which the words, "no play, no pay" occurred, but witness declined to sign this, and a second contract was drawn up, from which the words objected to were eliminated.

In cross-examination by Mr. Osborn plaintiff admitted that on two occasions when in the provinces there was a week when the sketch was not played, and that on those occasions he received no salary. That, however, he said, was a voluntary act of friendship on his part after Mr. Rolls had spoken to him on the subject.

Mr. Osborn, for the defence, contended that the plaintiff, in the two particular weeks mentioned, was working under the generally accepted music hall condition of "no play, no pay," and that, therefore, he was not entitled to succeed in his action.

Mr. Rolls gave evidence as to the custom of "no play, no pay," as also did Miss Marie Maxwell, Miss Maud Shilton, and Mr. Gerald Williams—three music hall artistes.

His Honour said that whether "no play, no pay" was or was not customary in the music hall profession, the question did not, in his opinion, arise in this case. The plaintiff said "I am not going to play on those terms," and it was clear that the omission of the words objected to was part of the contract. There would be judgment for the plaintiff for the amount claimed, with costs.

OUR AMATEURS.

"For the King," a new romantic play, in three acts, by Miss Emily F. E. Lamb, with incidental music by Thomas G. Lamb, was given at the South-place Institute, Finsbury, on March 13. The action of the piece, some of the incidents of which are partly adapted from Sir Walter Scott's "Woodstock," takes place at Woodstock Chase, in September, 1651, immediately after the Battle of Worcester. The Royalist, Sir Henry Lee, and his daughter, Alice, with the youthful Lady Lillian Carruthers, have been relegated by Cromwell to a cottage on the estate, whilst his Roundhead nephew, Col. Markham Everard, and his sister, Edith, occupy Woodstock Lodge. To the cottage comes Sir Henry's son, Col. Albert Lee, with Prince Charlie in disguise. Called away to arrange for the Prince's escape, Col. Albert confides his charge to Lord Amyas Carruthers, and he in turn tells the secret to his little sister, Lillian. The child is the means of preventing a duel between the fugitive King and Col. Everard, who has mistaken him for a Royalist lord; but news coming that Cromwell is approaching to search the house, the King escapes, and his faithful follower remaining behind, by impersonating him, gains a few hours' start for the fugitive. Edith Everard, knowing the secret of the sliding panel of the Haunted Tower, appears to Cromwell as the Spirit of England, and so works upon the feelings of the grim Protector that he discontinues the pursuit of Charles. The love interests of the two pairs of cousin'y lovers are made subservient to the safety of the King, but all finally ends happily. The play, which is pleasantly and brightly written, contains several stirring and tuneful songs, and a graceful minuet. Though intended for grown-up performers, it was acted on this occasion by the authoress, in the part of Sir Henry Lee, and some juvenile friends whose elocution was particularly good, and who all entered thoroughly into the spirit of the piece, Vera Hawkins, as much by her intelligent acting as by her extreme youth, winning the favour of the audience as a page. Richard Lydall showed a sense of humour as Corporal Grace-be-here Humgudgeon; Norah Diplock acted easily as King Charles II.; and Kitty Langford sang and recited well as the Spirit of the Haunted Tower.

With a revival of the perennial interest in the character of Hamlet induced by recent notable performances, we went with pleasant anticipation to the performance of the play given by the Kemble Society at the Passmore Edwards Settlement, Tavistock-place, on March 15. The rendering of the fourteen scenes, which was not over until a late hour, was an exceedingly interesting and intelligent one. Mr. Elliot Watson as Hamlet was always thoughtful and scholarly, insisting mainly on the "melancholy" rather than the "sweet" aspect of the character, though never wanting in the necessary force, every point in the dialogue being carefully thought out and duly emphasised. The Ophelia of Miss Dorothy West was another good performance, the part being played with a simplicity and restraint that in the "mad scene" arrested and completely held the interest of the audience. Miss Nancy Lee, though looking rather young for the part, was good as Hamlet's Queen mother. Mr. Morley Peel was a modest and manly Horatio, and Mr. C. Rivers Gadsby a simple but fiery Laertes. Mr. Percy Rogers did not succeed in overcoming the "tediousness" of Polonius, but Mr. Arthur E. Stanbridge was quite adequate to the part of Claudius. The play was given on a draped stage without footlights, and excellent use was made of the approach from the front, particularly in the case of the processions and hurried exits. The performance by the Society on April 19 of Stephen Phillips's tragedy, "Paolo and Francesca," should be an interesting one.

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The Editor will not undertake to be responsible for any rejected MSS., nor to return any Contribution unaccompanied by a stamped and directed envelope.

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ANSWERS TO CORRESPONDENTS.

[We do not answer inquiries by post. In all letters the names and addresses of inquirers must be given as a guarantee of good faith. Initials only or pseudonyms will be used in the answers if so desired.]

HUGH RENTON.—*Miss Alexandra Carlisle first married Joseph Coyne, and some time after that marriage was dissolved married a West-End physician.*

H. LEE (Petersfield).—*You should consult the "call" pages of our journal, "The Performer," "The Stage," or "The Encore." There you may discover for yourself the information you seek. We do not answer correspondents by post.*

BIRTHS, MARRIAGES, & DEATHS.

The charge for inserting in "The Era" an announcement of a Birth, a Marriage, or a Death, or an "In Memoriam" notice, not exceeding twenty-four words, is One Shilling and Sixpence.

As a guarantee of good faith, the name and address of the sender must accompany each notice.

BIRTHS.

MALPAS.—March 17, at 54, Lindfield-road, Ealing, W., to Mr and Mrs. Guy Malpas—a daughter.

DEATHS.

SANSBURY.—March 11, at the Middlesex Hospital, Vernon J. Sansbury, actor.

SUTTON-VANE.—On the 16th March, after five years' illness, Frank Sutton-Vane, of 1, Grand Avenue-mansions, and late of The Drive, Hove. Funeral at Hove Cemetery, Wednesday, 19th, at one o'clock. Friends please accept this, the only intimation.

FOR SYMPATHY.—SEELEY.—I wish to thank my many friends for kind letters and wires of sympathy and beautiful flowers sent to my late husband, Frank Seeley, who died at Brixton, March 11, of consumption and pneumonia. Loved and respected by all, and deeply mourned by his sorrowing wife, Mrs. Frank Seeley (Winifred Ward). R.I.P.

IN MEMORIAM.

WOODMAN (ROMER).—To the memory of my beloved husband, Alexander Woodman (Alec Romer), who passed to rest March 23, 1909. Ever in the thoughts of his wife, Annie E. Woodman (Margaret Radcliffe).

BIRTHDAYS OF THE WEEK.

We wish the following ladies and gentlemen many happy returns of the day:—

Harry Randall—Saturday, March 22.
Ruth Vincent—Saturday, March 22.
Edwin Barwick—Saturday, March 22.
Harry Brett—Saturday, March 22.
Sir Charles Wyndham—Sunday, March 23.
Sydney Grundy—Sunday, March 23.
Gilbert Hare—Sunday, March 23.
Maud Milton—Monday, March 24.
Alec Hurley—Monday, March 24.
Charles Harrington—Monday, March 24.
Tom Maltby—Monday, March 24.
Jane Hading—Tuesday, March 25.
John Le Hay—Tuesday, March 25.
Tom Woottwell—Tuesday, March 25.
Emilie Polini—Tuesday, March 25.
Florence Lloyd—Tuesday, March 25.
Gerald Du Maurier—Wednesday, March 26.
Will Collins—Wednesday, March 26.
Geneviève Ward—Thursday, March 27.
Joseph Coyne—Thursday, March 27.
Eric Mayne—Friday, March 28.
George Foster—Friday, March 28.
Dusty Rhodes—Friday, March 28.
Frank E. Petley—Friday, March 28.

NEW MIDDLESEX.

On Monday, March 17, the Musical Comedy, entitled

"MY SWEETHEART."

The popular musical comedy above named was successfully presented at the Middlesex. Miss Daisy Bray proved a bright exponent of Tina, her vocalisation and acting being very acceptable. Tony Faust was played by Mr. Martin Rosse in a creditable manner. Notwithstanding the fact of his being heavily handicapped by serious indisposition, he bravely went through the two performances, pending the character being taken up by Mr. Charles Fisher, who, it was announced, had been engaged for the rest of the week. Mr. Wilfred H. Benson did well as Joe Shotwell Harold Bartlett was suitably rendered by Mr. Edwin Bennett. Mr. Will Smith made good use of his opportunities as Dudley Harcourt, and was very amusing. Doctor Oliver was well depicted by Mr. Escott Robson. Mr. Brian Daly interpreted Farmer Hatzell successfully. Mrs. Hatzell was capitally played by a lady whose name was omitted from the programme. Miss Sybil Etherington's embodiment of Mrs. Fleeter stood out conspicuously for its artistic rendering. Little Lily Dwyer made a lovable "Peek-a-Boo," displaying intelligence and daintiness. During the play encores were frequent, and at the finale applause was liberally bestowed. Mr. Charles A. East's expert stage-management was evident. Scenery, dresses, and effects were quite up to the New Middlesex high standard.

The play was preceded by a variety programme, in which Messrs. Campbell and Barber exhibited great skill and daring in trick cycling and comedy, gaining hearty recognition. The Parisian Whirlwind Dancers met with an enthusiastic reception. Mr. Fred Shephard, comedian, well deserved the plaudits which his cleverly rendered songs won for his efforts. The Bioscope displayed the recent review of Boy Scouts by Sir Robert Baden Powell in Lincoln's Inn Fields.

Mr. G. Carlton Wallace produced his new play, "The Woman Conquers," for copyright purposes, at the Kennington Theatre on Wednesday.

The forty-sixth "Era" Annual has just been published, and, as usual, is full of useful information. In addition to the full casts of every music hall sketch and play that was produced in the United Kingdom last year, there is a series of stories told by well-known people, mostly connected with the theatrical profession. Altogether it forms one of the best shillingsworths of its kind.—"Sporting Life," Feb. 12, 1913.

"I'll swear upon that bottle."
—*Tempest, Act ii., Scene ii.*

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—*Henry VI., Act ii., Scene iii.*

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As the business to be transacted at this Meeting is very important, it is earnestly hoped that Subscribers will attend.
By Order of the Committee.
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By ALBERT A. STRONG, LL.B. (London), Solicitor.

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OPINIONS OF THE PRESS.

THE ERA, July 30, 1910.

Important changes in the law affecting the amusement professions have been made since the issue, nine years ago, of the second edition of Mr. Albert A. Strong's valuable book on Theatrical and Musical Law, and the third edition, just published, comes opportunely to hand. The work has been greatly enlarged, upwards of sixty additional pages being required to accommodate the mass of new information. The publication has been brought as nearly as possible up to date, and within its pages will be found analyses of important measures which have been adopted both in Parliament and out. There is, for instance, the full text of the recent Berlin Convention, and the new Copyright Act of the United States. The awards governing the relations between managers, artistes, and agents are reproduced in their entirety, and a number of fresh cases illustrating the effect of the barring clauses is included.

The Musical Copyright Act, by which tardy justice was secured to song-writers and publishers, is given in full, and a digest of the measure, bringing out its salient features, is also printed. A whole chapter is now devoted to the subject of children on the stage, and the important question of the Workmen's Compensation Act is exhaustively dealt with. All the decisions of the Courts affecting theatres and music halls are referred to, many notable cases being recalled. The law governing dramatic and musical copyright is defined as clearly as its intricacies will allow, and a reliable indication of the methods to be adopted in securing protection is afforded. The progress made in the question of licensing has been too slow to allow of more than a reproduction of the terms of agreement entered into between the representatives of theatres and music halls regarding sketches, but pronouncements under that heading are numerous.

THE ENCORE, May 26, 1910.

We have just received the third edition of Mr. Albert A. Strong's book on Theatrical and Musical Law, which is published at "The Era" Office, 5, Tavistock-street, Strand. Since the second edition of his work was published—nine years—many changes have taken place in the laws relating to entertainments, and these have necessitated a considerable enlargement of the volume. Full texts of the recent Berlin Convention and the United States Copyright Law are included in this edition, in which is also published the awards governing the relations between artistes, agents, and managers. A number of new cases are also cited illustrating the effects of the barring clause. The Musical Copyright Act, children on the stage, the sketch question, and the Workmen's Compensation Act are all fully dealt with and in a readable and easy style, as free as possible from legal phraseology and technicalities. It is a legal axiom that ignorance of the law is no excuse for breaking it, and, therefore, it behoves everyone connected with the entertainment world to make himself acquainted with the law as it stands in relation to the profession or business in which he may be engaged. To every one connected with the Drama or Variety Mr. Strong's book is a necessity, and this last edition is so comprehensive that anyone who consults it can have no possible excuse for infringing the law on the ground of ignorance. The work will, no doubt, have a ready and rapid sale, for all artistes, managers, and agents should have it at hand.

STAR.

The work succeeds in making plain the thorny legal path that every manager and artiste must tread, and by a timely consultation of its pages they may avoid much misapprehension and trouble.

REFEREE, May 15, 1910.

Mr. Albert A. Strong's valuable work, "Dramatic and Musical Law," published at "The Era" Offices, Tavistock-street, has reached its third edition. The author has made every effort to bring the book right up to date.

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THE ERA

SATURDAY, MARCH 22, 1913.

FORBES-ROBERTSON AND BERNARD SHAW.

The very neatly-turned tribute by Mr GEORGE BERNARD SHAW to the genius of Mr. FORBES-ROBERTSON which was read out at the dinner given to the actor by the O.P. Club at the Hotel Cecil on Sunday was not the expression of any belated admiration, engendered by the success of the actor. What Mr. SHAW said in his note he said in 1897, when FORBES-ROBERTSON appeared for the first time as Hamlet at the Lyceum.

It is a great pity that the two volumes of BERNARD SHAW'S "Dramatic Opinions and Essays" taken from the "Saturday Review," which CONSTABLE AND CO. published in 1907, cannot be republished at cheap prices. Every actor would then be able to afford himself a "real treat"; for one of the best things about BERNARD SHAW when a critic was the earnest interest which he took in acting. He might not like a performance, or he might admire it; but, in either case, he gave his whole mind to it, and expressed his opinion fully and with his wonted witty elaboration. The perusal of the book would also correct a legend of SHAW'S severity which has gradually grown up,. and is widely believed in. SHAW, at that time, was ardently interested in the stage; and that fact gave a gusto to his work which only a keen relish for it, apart from any other consideration, could supply. He remembered—and within certain limits, warmly admired—the late BARRY SULLIVAN; and he knew all about the old stock actor, his ways, and his weaknesses. "Having been brought up on the old stock-company actor," said SHAW, "I knew that he was the least versatile of beings—that he was nailed helplessly to his own line of heavy or light, young or old, and played all the parts that fell to him as the representative of that line in exactly the same way. I knew that his power of hastily 'swallowing' the words of a part and disgorging them at short notice more or less inaccurately and quite unimprovably (three months' rehearsal would have left him more at sea than three hours) was incompatible with his ever knowing his part in any serious sense at all. I remembered his one absurd 'combat' that passed for fencing, the paltry stepdance between the verses of his song in the pantomime that constituted him a dancer, the obnoxiousness of utterance which he called elocution and would impart to pupils for a consideration, the universal readiness which only meant that in his incorrigible remoteness from nature and art it mattered nothing what he did."

The re-publication of these volumes would enable the general reader to estimate the exact amount of truth there is in that other legend to the effect that SHAW is "opposed to" SHAKESPEARE. When he "breaks out" against the Bard his ire is usually caused not by the Bard's best, but by his worser work, and is akin to those lovers' angers which are said to lead to a renewal of affection. It was after seeing a revival of "Cymbeline"—certainly not one of the best of SHAKESPEARE'S plays—that SHAW wrote:—

"There are moments when one asks despairingly why our stage should ever have been cursed with this 'immortal' pilferer of other men's stories and ideas, with his monstrous rhetorical fustian, his unbearable platitudes, his pretentious reduction of the subtlest problems of life to commonplaces against which a Polytechnic debating club would revolt, his incredible unsuggestiveness, his sententious combination of ready reflection with complete intellectual sterility, and his consequent incapacity for getting out of the depth of even the most ignorant audience, except when he solemnly says something so transcendently platitudinous that his more humble-minded hearers cannot bring themselves to believe that so great a man really meant to talk like their grandmothers. With the single exception of HOMER, there is no eminent writer, not even Sir WALTER SCOTT, whom I can despise so entirely as I despise SHAKESPEARE when I measure my mind against his. The intensity of my impatience with him occasionally reaches such a pitch, that it would positively be a relief to me to dig him up and throw stones at him."

When SHAW said something to the effect that SHAKESPEARE was a tall man, but that he—SHAW—stood on his shoulders, he merely meant that he was able to contemplate life with the advantage of the knowledge of history, science, and art which the Swan of Avon did not possess. Occasionally, "G. B. S." seems almost unfair to WILLIAM, as, for instance, when he quotes with angry contempt the lines in "As You Like It":

"If ever you have looked on better days,
If ever been where bells have knolled to church,"

with the remark, "*How perfectly the atmosphere of the rented pew is caught in this incredible line!*" and declares that the writer of it was "an actor anxious to show that he was above his profession, and was a thoroughly respectable man in private life." The lines were not spoken by the dramatist, but by ORLANDO, a *naïf*, unintellectually orthodox young athlete, who, after a desperate burst of bullying—the result of hunger and overstrain—has a reaction into the pathetically gentle. And against these irritated outcries we have to set dozens of tributes by SHAW to SHAKESPEARE'S genius. Indeed, some of the most amusing essays in the "Opinions and Essays" were evoked by the writer's indignation with Mr. AUGUSTIN DALY for his cuttings and contrivings of two of SHAKESPEARE'S plays.

The error made by SHAW in his estimate of SHAKESPEARE was that of attaching too much importance to intellect in art. Without going as far as the late Sir JOHN MILLAIS, who said that an idiot might be a great painter, we may accept the dictum of SCHOPENHAUER that Genius is the Will without the influence of Intellect. When SHAW says: "There are plenty of quite second-rate writers who are abler thinkers and wits than WILLIAM, though they are unable to weave his magic into the expression of their thoughts," and attributes SHAKESPEARE'S immortal popularity to the music of his prose and verse only, we must remember that the most popular of Mr. SHAW'S plays have the least thought and the greatest amount of humour and observation. But over and over again in his essays SHAW drops into eulogy of SHAKESPEARE so eloquent, so vigorous, and so aptly expressed, that any SHAKESPEARE-lover may gather from the "Essays" a wreath to lay before the monument of the Bard. And SHAW'S gratitude breaks out whenever he finds SHAKESPEARE appreciatively acted. It is probable that amongst Mr. FORBES-ROBERTSON'S most cherished "cuttings" is one of the enthusiastically appreciative critique which Mr. SHAW wrote of Mr. ROBERTSON'S inimitable Hamlet.

THE FORBES-ROBERTSON DINNER.

At the dinner given by the O.P. Club at the Hotel Cecil on Sunday evening in honour of Mr. J. Forbes-Robertson, there was a large and representative gathering of members of the theatrical profession. Mr. Percy Barringer, Vice-President of the Club, occupied the chair, and the company numbered nearly 500. Mr. Barringer had on his right the guest of the evening, and on his left Miss Gertrude Elliott (Mrs. Forbes-Robertson).

The invited guests included Lord and Lady Willoughby de Broke, Lady Tree, Lady Alexander, Sir Squire Bancroft, Sir A. Scott-Gatty, Mr. and Mrs. Kendal, Miss Ellen Terry, Mr. E. S. Willard, Mr. Laurence Irving, Mr. H. B. Irving, Mr. and Mrs. F. R. Benson, Miss Gertrude Kingston, Miss Adeline Bourne, Miss Nina Boucicault, Mr. and Mrs. Hayden Coffin, Miss Haidee Wright, Miss Kate Rorke, Miss Kate Bishop, Mr. Alfred Bishop, Miss Mabel Hackney, Mme. Madeline Lucette Ryley, Miss Marie Löhr, Mr. and Mrs. Percy Burton, Mr. and Mrs. Norman Forbes-Robertson, Mr. A. L. Prinsep, Mr. C. W. Somerset, Mr. and Mrs. Jerome K. Jerome, Mr. and Mrs. A. F. Robbins, Mr. J. M. Gatti, Mr. Louis Meyer, Mr. Carl Hentschel, Mr. T. McDonald Rendle, Mr. and Mrs. A. Bond Hickisson, Mr. E. C. Slade-Jones, Mr. and Mrs. J. Bernard Dickson, Mr. and Mrs. Tom Fraser, Mr. H. F. Whitworth, Mr. Bransby Williams, Mr. and Mrs. Alfred Butt, Mr. and Mrs. W. Huntman, Mr. G. S. Edwards, Mr. Douglas Sladen, Lady Raines, Mr. and Mrs. Walter E. Grogan, Mrs. Hiron Maxwell, Mrs. Desmond Humphreys ("Rita"), Miss Gloria Hamilton, the Misses Jerome, Captain G. Wauchope, Miss Kittie Raeburn, Mr. Robert Pateman, Mr. Tom Gallon, Mr. and Mrs. H. A. Lytton, Mr. Harry Randall, Mr. Herbert Swears, Mr. Alfred Barnard (managing-director of "The Era"), Mr. Frank Desprez (editor of "The Era"), Dr. Hammond Fraser, Mr. Thos. Downey, Mr. and Mrs. Clement Shorter, Mr. and Mrs. G. B. Burgin, Mr. R. Geard, Mr. W. O. Summers, Miss Hope Charteris, Mr. J. Davis Smith, and Mr. E. H. Miers (joint secretaries).

The first toast on the list was that of "The King," which was loyally received.

The Chairman read communications from the president of the club, Lord Howard de Walden, and the Earl of Lytton, expressing regret at being unable to attend.

Sir John Hare wrote:

> Bad health prevents my being present to-night to join with you in honouring a great actor and true gentleman. All success to your gathering. Please present my homage, affection, and good wishes to my old friend and comrade.

Mr. Henry Arthur Jones sent the following:

> I much regret that absence from England will prevent my being present. I see Mr. Forbes-Robertson is announcing his farewell performances; but I earnestly hope the English stage will not so prematurely lose so fine and scholarly an actor—and what is of the gravest consideration, the most beautiful and accomplished speaker of Shakespearean verse in all the countries that use Shakespeare's language.

Mr. George Bernard Shaw wrote:

> I will not attempt to conceal my opinion that if the greatest actor on the English stage is really going to leave it, the occasion would be celebrated more fittingly by a fast than by a feast. (Laughter and cheers.)

Letters of regret at unavoidable absence were also received from Sir Charles Wyndham, Sir Arthur Pinero, and Mr. and Mrs. Fred Terry.

The Chairman, in proposing the toast of the evening, "Our Guest," said that the O.P. Club had been honoured by the presence on festival occasions of most of the leading exponents of the drama of our time; they had had many brilliant functions, but he ventured to say that never in the history of the Club had they welcomed so distinguished a guest as their guest of that evening. He was a dominant and dominating figure on the contemporary stage. Some of them were old enough to remember the production of that remarkable play, "Diplomacy," at the Prince of Wales's Theatre, and Sir Squire Bancroft, with that intuition which distinguished him, selected Mr. Forbes-Robertson for one of the principal parts in that play. The speaker went on to make mention of Mr. Forbes-Robertson's impersonation of Buckingham in "Henry VIII." and his wonderful Hamlet—a Hamlet that he could only describe as the greatest Hamlet of his time. He was glad to say that they would have the opportunity of renewing their acquaintance with this Hamlet next Saturday night. One who was an acknowledged judge of acting said to him a few days ago that Mr. Forbes-Robertson's Hamlet was the most princely Hamlet he had even seen. After referring to Mr. Forbes-Robertson's stage association with that beautiful actress, Miss Kate Rorke, and to the production of "Mice and Men" and "The Passing of the Third Floor Back," the Chairman said that their friend was now reaping the reward which had been long overdue. They were thankful to him for keeping back the last-mentioned play until recently, otherwise they might have lost his services earlier. There were present many of the actors and actresses who had been associated with Mr. Forbes-Robertson in his early days. They regretted the absence of Lady Bancroft, but they knew that her heart was with them, and that she would have been present if possible. Mr. Forbes-Robertson was shortly to start on another American tour, and they felt that what was America's gain was their loss. But they had to remember that it was from America that he brought them his charming, talented, and beautiful wife, so, perhaps, they had had the better of the bargain. He might say that their friend Mr. F. R. Benson had come all the way from Edinburgh to attend the dinner and was returning to Glasgow the following day. In conclusion, the speaker said that they knew that Mr. Forbes-Robertson would have a great triumph at Drury Lane, and they wished him and his wife God-speed in their coming journey to America. It was to be hoped that Mr. Forbes-Robertson would after his retirement, settle down in their midst and be blessed with that peace and happiness which were the crowning joy of a great life nobly lived.

It was a matter for regret that Lady Bancroft was unable to be present through illness, but in her absence Sir Squire Bancroft read a message from her paying "a tribute of admiration and affection for my dear friend and comrade, Forbes-Robertson—good son, kind brother, devoted husband, loving father, loyal friend." Sir Squire said he might be permitted to add a very big postscript to these words. There must be two men in the room at that moment who had just cause to be very happy—Mr. Jerome K. Jerome and Mr. Forbes-Robertson—one because of a beautiful creation which had been, might he say, immortalised by the actor in whose hands Mr. Jerome's work fell. He knew of no actor on the stage who could have rendered that play as it had been rendered almost throughout the English-speaking world. He had heard many remarks about that performance, especially from those who had the honour of being Mr. Robertson's brothers and sisters in art, but these words had always been words of rejoicing at the great good fortune the play had brought to him, and never a single word of enmity.

The toast was received with much enthusiasm and musical honours.

THE STAGE, PAST AND PRESENT.

Mr. Forbes-Robertson, on rising to respond, was received with loud and prolonged applause. In a speech of considerable length he gave some very interesting particulars of the stage as he found it when he first entered the profession, dwelt upon the many changes that had come about in his time, and introduced some happy and often amusing recollections of famous actors and actresses with whom he had been associated in the course of his career.

In the spring of 1874, when he first went on the stage, there were, he said, nine legitimate playhouses in London. There were now three times that number. Many of the former were not open continuously, and the fare provided was for the most part of a mediocre character. The Gaiety Theatre, strangely enough, was for some part of its time devoted to the legitimate drama, a very fine company being headed by his dear master, Samuel Phelps. Now there was in that year, 1869, a very romantic love affair going on, which caused a great deal of interest in society and among the public at large. The details of this romance (continued the speaker) are interesting, for the lady was only a school girl and the man an officer in the Army. She was a remarkable person in many ways; she had an abundant sense of humour, and a most infectious and care-dispelling laugh. She was very romantic—in short, just a darling girl—and her handsome soldier lover was much envied. You will ask what this little romance had to do with the drama. Well, it had a great deal to do with it in '73 and '74, for the young man was Jack Poyntz, and the girl Naomi Tighe—Sir Squire and Lady Bancroft in "School." It was my privilege to get into closer touch with them both later on, and Naomi in particular, I remember, showed a great interest in my domestic arrangements, for I played Sergeant Jones, and there was much concern on her part about the twins, and a complaint they had which the Sergeant described as the twinsies—"just here under the stock."

The vast improvements made by the Bancroft régime both before and behind the curtain led to gradual reforms in West End theatrical management all round, and one felt their influence the moment one entered the stage door of the little theatre off the Tottenham Court-road. He could speak from experience because he had been in three or four West End theatres before he had the honour and privilege of playing at the Prince of Wales's. He gave one instance of the numerous improvements the Bancrofts introduced. This was in the mode of paying the members of the company. It was formerly the custom—an undignified custom he always resented—to stand in single file in a dark corridor, and each in turn to enter a room to receive his or her salary, hustling one another as they came out; but at the Prince of Wales's a charming man knocked at the dressing-room door, entered, and presented the actor with his honorarium—a very different way of treating actors and actresses. This spirit of reform was later splendidly maintained by Sir John Hare and Mr. and Mrs. Kendal, followed by the reign of Sir Henry Irving at the Lyceum. He was very proud to have been connected with that distinguished generation of actors. They were part and parcel of his stage education, and their encouragement on every occasion, in season and out of season, lifted his sometimes drooping spirits to fresh hopes and aspirations. He remembered Mr. Kendal, then a young man, giving him many a good word of encouragement, but from Mrs. Kendal he got not only encouragement, but lectures. (Laughter.) One was on marriage, and he had never forgotten the words she used. She said, "Let me tell you, young man, you have got to marry, and, what's more, you must marry an actress, that you may help each other in your art and work together." Long afterwards he obeyed her behest, and it had turned out quite a success. Samuel Phelps he might well call his stage father, and—if his dear friends would suffer him to say so—the Bancrofts and the Kendals he liked to think of as his godfathers and godmothers.

A later generation, fortunately, gave them Sir George Alexander and Sir Herbert Tree. The former's position was unique in that he had produced more plays by modern British dramatists than any manager in the past or present. The latter in his princely playhouse had for years, with a liberality and a splendid imagination, showered upon the London public beautiful productions beautifully acted. These two men, like himself, had been fortunate in their wives, for Lady Tree and Lady Alexander had been helpmates in a real and vital sense. There was one man present whose singular and single-minded spirit and enthusiasm had been responsible for the upbringing of a great many of the best actors now on the stage—he was the headmaster, the high priest for the struggling beginner—he meant Mr. Frank Benson.

He (Mr. Forbes-Robertson) had acted with almost every prominent player of his early days, and what he was proud to recall was that all these players were his personal and dear friends. One had heard *ad nauseam* of the petty jealousies of the actor. Never did he meet in any one of them the faintest semblance of such a spirit. No, the bigwigs of his calling were not cast in that mould.

EARLY MEMORIES.

The first lady he ever made love to—on the stage—was the beautiful Mrs. Rousby. The second he was called upon to woo was no less a person than Miss Ellen Terry, then only in her twenty-sixth year. It was in a touring company that he first met her, organised by the great novelist Charles Reade. They opened at Astley's, over the water. Owing to the absentmindedness of the previous tenant, both the gas and the water were cut off, and Charles Reade, in a purple rage, had to pay the previous quarter's due before the theatre could be opened. The charm of Ellen Terry. How was it to be expressed? He would do so in eight words, and out of the mouth of one of this country's most distinguished painters. These were the words of the late James McNeil Whistler, after leaving the theatre on one occasion, thrilled by some wonderful performance of hers:—

"For love of Nell
I'd go to ——" (laughter).

He joined Mr. Charles Calvert's theatre in Manchester, where he met Phelps, and of the company was the renowned, handsome Jack Ryder, who had been a member of Charles Kean's company, and had a great reputation for improving the discourse in Shakespearean revivals. Ryder was in the habit of declaring that Charles Reade had only engaged him because of his blooming archæological figure. (Laughter).

In recalling the names of many of the distinguished members of the theatrical profession with whom he had worked, Mr. Forbes-Robertson referred to the beautiful character of Henry Irving, and said he had the tenderest recollections of his association with Irving, who did everything he could to help him. It was entirely due to Irving's encouragement and that of Miss Ellen Terry that he attempted the part of Hamlet; for, on one occasion, when he did not know what to do next, Irving put his hand on his shoulder and said "Play Hamlet, my dear fellow."

In the late seventies there was a class of actor, male and female, who might be described as photograph actors. They appeared to great advantage in the shop windows, but very poorly on the stage. However, they went their sweet ways, quickly fading into oblivion; there was not room for such triflers later on.

The active and prominent living authors of his early days were Tom Taylor, Charles Reade, Dion Boucicault, Mrs. Kendal's brother, the epoch-making T. W. Robertson—Wills, Albery, Gilbert, Merivale, and Sir Francis Burnand—the only one of that brave band surviving. They were his personal and dear friends every one of them—friends who helped and encouraged him. Now there were three times the number of dramatic authors headed by their doyen—Sir Arthur Pinero.

MODERN PROGRESS.

It was no disparagement of the playwrights of the sixties and seventies to say that the present generation of authors dealt with more searching subjects and crying themes of the hour, for a large percentage of the twentieth-century public needed a deeper note to be struck. Great as the educational influence was in former days, it was even greater now. In his travels in America he found many of the great universities taking a lively and active interest in dramatic literature and the history of the stage. In Harvard University there was a Professor of Dramatic Literature, and he had been the means of bringing forward many young and promising dramatists. Here, at home, flourished a School of Acting, which was started by Sir Herbert Tree, and was now controlled by a committee of all the leading actor-managers and authors of London, headed by Sir Squire Bancroft. The school was financially flourishing, and had turned out excellent material.

SHAKESPEARE MEMORIAL.

In several of our great cities (Mr. Forbes-Robertson continued) répertoire theatres have been started, the most notable being in Manchester, so ably conducted by that enthusiast, Miss Horniman. The music halls and kindred establishments are giving stage plays—in my humble opinion a most fortunate thing, since it encourages a taste for the legitimate drama in many that the regular playhouse does not reach. I have not the slightest doubt in my own mind that plays given at the variety theatres have increased the audiences of the legitimate houses. And what are all these different stimulants of the drama leading to? In my view, they are leading to something that is very dear to the hearts of many of my calling, and, I believe, to playgoers at large. They are leading to a Shakespeare Memorial Theatre. That the richest city in the world has not even a decent statue to the greatest poet of all time, whose mighty dramas were actually written and acted in this city, is nothing short of a scandal. What if it should cost for maintenance some eight or ten thousand a year, the educational influence of such an institution would repay the outlay tenfold. It is our duty to remove this standing reproach on the British nation. We are a slow lot, but I believe we shall do it eventually.

MISS GERTRUDE ELLIOTT.

In drawing his speech to a close, Mr. Forbes-Robertson announced amid loud cheers that his farewell of the stage did not include Miss Gertrude Elliott. He hoped that the time would not be far distant when, after he had retired, she might have the honour of stepping before a London audience and once more going through the ordeal of a first night.

Mr. T. McDonald Rendle, in proposing "The Visitors," said he felt extremely nervous on rising at that time of the night to propose a toast which was, in his opinion, the toast of the evening. He was a few minutes ago speaking to a lady who said, "What a horrible thing it must be to get up to propose a toast and then forget everything you have learnt" A ghastly feeling comes over the whole of the assembly, and the young woman you brought with you says, "I will never come out with you again—never!" (Laughter.) Their Chairman had paid a beautiful compliment to the toastmaster by calling him a megaphone. He did not know what it meant himself, but no doubt the Chairman had looked out the word in the dictionary. (Laughter.) Comparing past times with the present, Mr. Rendle related the story of the provincial theatre proprietor who wanted a low comedian. One who applied asked £5 a week. The reply he received was, "You are the only low comedian who has ever made me laugh." Those days were past, and now they had actors and actresses who were drawing £100 or more a week. He hoped that when Mr. Robertson revived "Hamlet" he would not follow the precedent of Charles Kean, who played it without any gravediggers. There were a few actors present of whom no mention had been made by previous speakers, including Messrs. Pateman, Somerset, Laurence Irving, and Willard. Many of them remembered Mr. Willard when he was somebody; he (the speaker) was one of those uncomfortable people who remembered him when he was nobody; when he appeared in such awful dramas as "The Dumb Man of Manchester," and in a terrible play in which he represented the hero, and had his head put under a steam hammer to be crushed, but was rescued just in time. But Mr. Willard turned up the part of the hero and determined to become a hero himself. They were pleased to find Miss Ellen Terry present. He was rather doubtful about her at the moment, because she had entered upon the dangerous path of writing articles, and had expressed her views on the Russian ballet. If they read of her appearing in one they would know that the worst had happened. (Laughter.) It would be impossible to go through the list of all the illustrious people present, but they were delighted to have with them Mr. F. R. Benson and Mr. Alfred Bishop. They had all spent a very pleasant evening, and he was quite sure that their guest would value this tribute paid by people who made no pretences to social distinction. They were delighted to honour Mr. Robertson, and they hoped that his future career would be as happy and successful as in the past. With the toast he associated the names of Miss Kate Rorke and Mr. A. Bishop.

Miss Kate Rorke, who was greeted with applause, said she had accepted the invitation to be present that evening with pleasure, but she would not have accepted so readily had she fully appreciated the tremendous part she had undertaken. It was hard enough to be the mouthpiece of ordinary men and women, but could she look upon her fellow-guests in that light? No, indeed. They were the stars of her own profession, and in her vicinity was a veritable "milky way," to whom she felt herself to be in comparison a mere rushlight. It had been a source of pride to her that her stage career had been passed in association with all the principal guests of the evening. She made her first appearance as one of the school children in "Olivia" at the old Court Theatre, under the management of John Hare, and she next appeared as one of the school-girls in a revival of "School" under the management of the Bancrofts, at the Haymarket Theatre. It was in "School" that she first met Mr. Forbes-Robertson, little dreaming that he was to be her hero in so many notable productions. She had also acted with Mrs. Kendal, a great actress, from whom one could learn excellent lessons One heard nowadays of the new school of natural acting, but, she asked, had there ever been any other school but the school of natural acting? As to the traditions of the past, they were not likely to die out while they had such actresses as Gertrude Elliott and Marie Löhr. In conclusion, Miss Rorke thanked Mr. Rendle for the kind way in which he had proposed the toast.

Mr. Alfred Bishop also replied. He said he felt that on such an occasion he could not refuse to say a few words, and so had screwed his courage to the striking point, and would endeavour to follow the advice of the American gentleman who said that the duty of an after-dinner speaker was to stand up, to speak up, and to shut up. He did not know why he had been selected for this agreeable privilege, except for the fact that his stage career extended over a period of more than fifty years. In the course of so long an association with the stage, one, of course, noticed many changes that had taken place in the theatrical world In his early career a club of that kind known as the old stock company days. He sometimes looked back upon those days with feelings of pardonable pride, because the stock companies were the real schools of acting. He thanked the members of the club for their delightful entertainment and hospitality, and also for the opportunity of again meeting and saying good-bye—for only a short time, he hoped—to Mr. Forbes-Robertson, who, he understood, was soon to make his final tour through America. Might he have a pleasant voyage and a safe return to his home and his many friends.

At this stage of the proceedings, Sir H. B. Tree and Sir George Alexander (who had been dining with the Drury Lane Lodge in an adjoining room) entered the hall and were cordially received

Mr. F. R. Benson, in proposing "The Health of the Chairman," said they were all grateful to him for having helped to organise what indeed had been a suitable offering of loving friendship to Mr. Forbes-Robertson. He should also like to express how much they owed to Mr. Forbes-Robertson, who in his capacity as magician, as painter, as poet, and as actor, had been enabled to catch the colour and the beauty of the flowers, and to catch something of the light that shone from the stars. That was an occasion of triumphant joy, and they wished God-speed to the parting guest for having done so many of those things that really mattered

The Chairman having briefly acknowledged the compliment.

Sir Herbert Tree said he should like to say three words—Alexander will speak. He would, however, tell the company that, at a dinner in the same building given by brother Masons, and at which he and Sir George Alexander were guests, he referred to the fact that in another room the Playgoers were honouring Mr. Forbes-Robertson, and they all enthusiastically drank his health. They congratulated him on his premature farewell, regretting that he and Sir George Alexander were still following their lonely furrows, their prospects bounded by the distant horizon of hope, while Mr. Forbes-Robertson was in the happy position of bidding an honourable farewell to his artistic ploughshare. He would only add how much honoured he felt in being enabled to place a little verbal wreath at their guest's feet.

Sir George Alexander said that since Sir Herbert Tree had stated that they had been to a Masonic dinner, he felt sure that the ladies, at any rate, were very curious, and if he had the time at his disposal, he should no doubt be giving away all the secrets of the craft. He considered it a great pleasure and privilege to have the honour of adding a few words of admiration and affection for their guest that evening. He was sure that Mr. Forbes-Robertson's career would be an example to every actor going on the stage. His friendship with him went back many years, and when he asked Mr. Forbes-Robertson's advice whether he should go on the stage or not, he pressed him to do so. He took that advice, and he hoped that Mr. Forbes-Robertson had not regretted giving it. With regard to his retirement, he thought that Mr. Robertson was wise in leaving the stage while still in the full possession of his powers, and sure of the respect and affection of his fellow players.

The following ladies and gentlemen contributed to an excellent entertainment: Mr. Stacy Ammonier, Mr. Edgar Coyle, Mr. Fred Maguire, Miss Lillian Burgess, Miss Elsa Casters, Miss Hope Charteris, and Mr. Bransby Williams.

The Lyric Ladies' Quartette performed a selection of music during the dinner.

VARIETY GOSSIP

Mr. Robert Harcourt has given notice that he will draw attention to the control of theatres and music halls and the licensing of plays. Robert was never quite satisfied with the way the Lord Chamberlain cut the Gordian knot of the music hall and theatre licensing question by just a few strokes of the pen, and as a dramatic author also holds advanced views regarding the censorship

The London Opera House will reopen on April 12 with a revue, in which the performers will be mostly American. The title fixed for it is "Come Over Here." The book is by Mr. Max Pemberton, part author of "Hulio, Ragtime!" and Mr. Louis Hirsch, composer of "The Gaby Glide," has supplied the music.

Mr. Edmund Payne will lose the co-operation of his fellow comedian, George Grossmith, at the end of next week, and in consequence the double-turn entertainment of the pair, which has been so successful at the Palace, will have to be discontinued. But Edmund will have a good medium for his fun in a one-act musical comedy from the pen of Mr. Michael Morton, which will be produced on the 31st. Mr. Payne will play the part of a barber with aspirations for higher things.

Mr. Seymour Hicks and Miss Ellaline Terriss are on the way home on the Kaiser Wilhelm II. after their holiday in America, and hope to be in London for Easter. He has refused an offer to appear in vaudeville over there at a salary of 3,000 dollars a week in order to fulfil the Empire engagement he made at the last moment before leaving Euston.

At the meeting of the L.C.C. on Tuesday the following were appointed members of the Theatres and Music Halls Committee:—Col. W. F. Cavaye, Messrs. J. C. D. Denison-Pender, J. W. Domoney, H. J. Greenwood, G. A. Hardy, H. Lidiard, F. St. John Morrow, Stuart Sankey, Edward Smith, H. R. Taylor, H. de R. Walker, Howell J. Williams.

Though the Edinburgh Empire is one of the most—if not most—successful of the provincial Moss houses, the changes in its managership of recent years have been frequent. Perhaps this is because of the fact of its prosperity. It is quite safe to state that the list of acting-managers has never contained a more popular name than that of Tom Aynsley Cook, who, in the midst of his marital bereavement, has been transferred to the head office in London for duty there. Mr. Cook himself would not leave the city with a light heart (writes our Edinburgh correspondent). He liked it, and the city showered its affection upon him in return. In urbanity, dignity, and kindliness he proved himself a unique personality. In the death of his young and charming wife he has the sympathy of all hearts.

Mr. Charles A. Bayne, who succeeds Mr. Tom Aynsley Cook as manager of the Empire, Edinburgh, many will learn with interest, was through the South African War as chief accountant in the Customs Department, and for a year, 1900-1901, was "in the fighting line." That he distinguished himself there is seen in the fact that he holds the S.A. medal and two clasps. With the exception of a year, which he spent at Holloway Empire, Mr. Bayne has occupied the post of assistant-manager at the Edinburgh Empire since.

It was very properly arranged by the Command Performance Committee to divide the profits of that eventful evening between the music hall charities according to their scope and importance. In pursuance of this plan the sum of £2,350 has been allotted as follows:—Music Hall Ladies' Guild, £503 13s.; Music Hall Home (Colyer House, Gipsy Hill, S.E.), £503 13s.; and Variety Artistes' Benevolent Institution and the Brinsworth Home, £1,343. The committee is to be congratulated on a fair adjustment of the claims of each charity. To my thinking a more equitable division could not have been made.

Miss Maidie Hope, who is to appear in the Empire's new revue, has distinguished herself in light comedy, as well as in musical plays, and possesses just the versatility required for the several rôles she will fill in the next production at the famous Leicester-square house. Of the many characters she will represent there are two at least that will arouse considerable interest and surprise. Miss Hope's recent appearance in a Spanish part in "The Little Café" at the Playhouse will be remembered, as also the parts she played with Sir Herbert Tree in "Twelfth Night" and "Orpheus" at His Majesty's; and with Sir George Alexander in "The Ogre," at the St. James's. At Daly's and the Gaiety Miss Hope achieved notable successes in "A Country Girl" and "The Toreador."

In private life Miss Maidie Hope is the wife of Mr. C. H. Dudley Ward, brother of the M.P. for Southampton, and formerly Treasurer of H.M. Household. Mr. Ward has twice contested the West Somersetshire Division for Parliament, and has written several delightful novels, the last being "Boudicca," an enthralling romance of Britain's fighting Queen. Miss Maidie Hope is a golfer of no mean skill, and carried off the ladies' silver bowl at St. Margaret's Bay.

At the head of a really remarkable list of amusing people at the Victoria Palace on Easter Monday are Conroy and Lemaire, American black-face comedians, who are making their first appearance in London. These quaint humorists appear in a sketch entitled "The New Physician," which will, it may be prophesied, throw a new light upon the Insurance Act. Here, too, will be found Neil Kenyon, the pawky jester frae the North; the Poluskis, with a consignment of new jokes; the Brothers Lloyd, the Three Lyres, La Superbe, with certain terpsichorean novelties; Harry Claff, "the White Knight"; Phil Parsons, Jenny Johns, the Kirbys, and Herbert Lamartine.

As one of the chief features of the holiday programme which has been arranged for Easter week Mr. Alfred Butt will at the Palace, on Monday afternoon, present for the first time in London that daintily delightful American artiste Miss Toby Claude in a new and original musical sketch, entitled "Le Petit Cabaret." The scene of the novelty is laid in one of those New York night haunts where the entertainment is in the nature of a revue of the topics of the hour. In the present instance the prevailing craze for song and dance in syncopated form gives Miss Claude and her companions full opportunity for a joyous skit on the popular obsession. The Easter bill includes also that humorous oddity Frank Tinney, who plays the last week of a brilliantly successful engagement at the Palace; Nina Gordon, Ella Retford, That Coloured Five, Marie Lo's exquisite "living porcelain" studies, Lynch and Zeller, Florence Yaymen, Luci Linda, O'Gust, and Grace Hazard.

It is stated that Moss' Empires, Ltd., intend to revive the circus business next Christmas at the Liverpool Olympia, which has an enormous "ring."

"Silver Creek," Miss Helena Millais' sketch, registered its 500th performance at the first house on Tuesday night at the Hackney Empire, where this powerful story of primitive passion in Arizona is, as usual, scoring a success.

Miss Jean Harkness, who, with Mr. Philip Leslie, is scoring so heavily in "The Key of the Situation," in the variety theatres, was among the visitors who had a narrow escape from the fire at the Grand Hotel, Plymouth, last Saturday. Miss Harkness arrived after her performance just in time to assist in the removal of her baggage from the burning hotel.

We have always looked upon American singers, comic and otherwise, as entertainers possessing répertoires of numbers that are clean and reputable. I was therefore astonished to hear from a journalistic friend of mine that on Saturday evening he heard some particularly smutty verses at a West End hall from the lips of an American artiste. The song had not been submitted to the manager, evidently, but of what use is the curtain if not to scotch this sort of thing? My friend listened at first with dismay and then with disgust. In the course of a long experience he had not heard anything so objectionable. It was a very rare but a very unpleasant experience.

The Michael Richardinis troupe, consisting of one lady and three gentlemen, make their reappearance in town at the London Pavilion on Easter Monday, after a fourteen months' tour from coast to coast in America, where they have been the headliner and prominent feature on every bill on which they have appeared. Such a continuous tour in a land of surprises speaks volumes for the merits of the act, not only from an artistic standpoint, but also as a box-office attraction.

Those well-known places of amusement, the New Palace Theatre of Varieties and the Grand Theatre, both situated in Union-street, Plymouth, together with that well-known fully licensed property, the Great Western Hotel adjoining the New Palace Theatre, and various shops and private property, will be sold by auction by Mr. John Marks (of Marks and Barley), the auctioneer appointed by the Court of Chancery, at the Mart, Tokenhouse Yard, E.C., on Thursday, April 10. The property, which is freehold, will be offered in one lot, and, if not thus disposed of, in six lots.

The Thalia Diary and Directory for Music Halls and Music Hall Artistes makes a welcome reappearance in an improved form with an increased number of pages and additional features. It has become a handy little reference book for anyone associated with the variety world, either before or behind the footlights. It is published at one shilling net by Lorings Ltd., London and Hanwell.

A short time ago we predicted a fresh era of success for the old Metropole, Devonport, under the supervision of the Hippodrome (Devonport), Limited, of which Mr. G. E. Prance is manager, and we are happy to record that our predictions have proved conspicuously accurate. Mr. Prance's idea of a twice-nightly performance comprising part pictures and part high-class variety has unquestionably "caught on," and it is no unusual occurrence for the Picturedrome, as it is now called, to be packed to the very doors.

Tuesday last marked the first anniversary of the opening of the Chatham Empire Theatre, the handsome variety house erected upon the site of the old Gaiety Theatre of Varieties. The management are to be heartily congratulated upon the excellent business done during the first year. There was no special celebration beyond the customary liberal and well-varied entertainment, the leading feature being "Bungle's Luck," with Mr. Fred Kitchen in the title-rôle. Nothing could have been better, for a festival programme, and everyone had a laughing time with Fred.

The testimonial to Tom Davis, "one of the oldest burnt-cork performers in the profession," is being favourably received, and an influential committee has secured the names of G. H. Chirgwin, Eugene Stratton, Chas. Coborn, Horace Wheatley, W. F. Frame, Barney Armstrong, Will Oliver, Harry Champion, Joe Elvin, Chas. Austin, John Lawson, Griffiths Bros., Leoni Clark, Harry Conlin, and many more as patrons. It is proposed soon to announce the shape the testimonial will take, either a complimentary benefit or "a little cheque," or, better still, both combined.

The principal contribution to the Easter programme at the Palladium will be that of the Palladium Minstrels in part 1., or the sit-round of their matinée programme. The other numbers will include: Miss Ella Retford, Lew Lake in "The Rib-Nosed Baboon," Miss Charlotte Parry in her dramatic episode, "Into the Light," Will Evans in "Harnessing a Horse," T. E. Dunville, and the Glazeross, acrobats.

Fragson, with a budget of new songs, will commence his return visit to the Coliseum next Monday. He practically comes straight from Paris, where he has achieved fresh triumph in the Scala revue. Amongst his newest successes are a waltz song, "Valse Nuptiale," which he will sing in French; "Hullo, is that you, little girlie?" a telephone comedy; "Those attractive posters," telling the troubles of a traveller who placed his faith in the railway advertisements of a new health resort; and a number of new rag-time ditties, including "Old songs in rag-time." The remainder of the programme will include Nancy Price, Grattan and Huntley, Lydia Yavorska, Footgers, Renée Mayer, in "Hitchy koo"; Gobert Belling, in his diverting arena sketch; Molly Wells, in chic songs, accompanied by her author-composer, Frank Mayban; Daly Cooper and Mabel Lait; Barry Lupino, comedian and eccentric dancer; Tom Jones, the whimsical Welshman; and the Kinemacolor films.

Mr. Hugh McIntosh, the managing director of the Harry Rickards' Circuit, has been giving his views on variety matters in Australia to the Sydney "Footlights." "We are spending," he says, "£3,000 on the Adelaide Tivoli and similar work is to be undertaken wherever we have a theatre." After declaring his intention of getting the best artistes from England and America, and noting his recent engagement of the famous American Harry Corson Clarke, who, with Margaret Dale Owen, has struck oil down under, Mr. McIntosh goes on to say, "Let me tell you at the same time I am very keen to develop all the Australian talent I can. I believe it is a very serious mistake for Australian managers to let Australian artistes slip away from them from lack of a chance to develop their talent For that reason I have stressed the importance of the Friday trials at the Tivoli in Sydney and other theatres in the circuit. I hope that the circuit which I control may get the reputation of being the readiest circuit in the world to give any aspiring artiste a fair hearing and trial."

We are very sorry to receive a letter from Salt Lake City saying that Mr. Whimsical Walker, the Drury Lane clown, is lying seriously ill at the Raymond Hotel there.

Miss Cecilia Loftus has completely recovered from her indisposition, and opened at the Orpheum, New Orleans, on Monday, March 3.

Mr. Forbes Russell, the musical-director at New Cross Empire, is appearing with a lady partner at the Grand, Clapham Junction, this week under the style of The Russells, society entertainers.

Checkers Von Hampton and Jocelyn are specially engaged by Miss Toby Claude to appear in "Le Petit Cabaret," which will be produced at the Palace on Monday next.

The Easter attractions at the Empire include the successful revue, "Everybody's Doing It!" (now in its second year); Conrad and Whidden in rag-time rhapsodies; De Caruso and Son; the Three Ernests; Scott Russell; Olga Tcharna; Lydia Kyasht in "The Reaper's Dream"; and the new sketch, "13," by Robert Elson.

The New Empire Cinema, Grainger-street, Newcastle-on-Tyne, will be opened by Moss' Empires, Ltd., on or about the 31st instant. A day or two previous to the formal opening, it is the directors' intention to hold in the building a Press Reception, at which Mr. Frank Allen, the managing-director, will preside. The interior is said to be one of remarkable beauty.

In the Westminster Coroner's Court, on Saturday, Mr. S. Ingleby Oddie conducted an inquiry with reference to the death of Arthur Bieber, aged 33, a music hall artiste. The deceased, who was a conjurer, was professionally known in England and on the Continent as Biberti. He committed suicide by shooting himself through the heart in the boat express at Charing Cross Station on Tuesday (11th). The jury returned a verdict of suicide whilst in a state of unsound mind.

At the Empire, on Monday evening next, there will be produced a new one-act play by Robert Elson, entitled "13," in which Mr. Marsh Allen, Mr. Victor Maude, Mr. Edward Irwin, Mr. H. Browning, and Miss Marie Anita Bazzi are to appear. The action of this little play—which is rather of the Grand Guignol order—passes in the laboratory of a famous scientist, inventor of a new electrical treatment, which has proved efficacious in saving life where ordinary medical skill has been of no avail. To him is brought a patient, almost *in extremis*. The case is so desperate that the scientist sees he can only use his kill-or-cure formula—"13." But the patient is the husband of the woman with whom the scientist has long been in love. What is he to do?

The Brothers Webb, musical clowns, are still holding their own, both in England and abroad. Since they left London last December they have booked return dates with Mr. Oswald Stoll, Mr. Frank Macnaghten, and Mr. George Harrop, of the Tower, Blackpool, at an increase of salary. They have also just booked with Herr Direktor Max Schumann for Achen at the biggest salary they have ever signed for in Germany.

Mr. Jo-Jo Webb (of the Brothers Webb) has four clever daughters, ranging in age from 10 to 15 years. Martina and Inga, the two eldest, are expert concertinists as well as pianists; Lillian, aged 12 recites; and Sylva, aged 10, also musical, has a taste for vocal comedy. The quartet appeared on the 11th inst. at a concert in the Brixton Lecture Hall, and their musical gifts and varied accomplishments won for them many compliments.

At the London Pavilion on Monday Mr. Frank Glenister is presenting Ernest Shand, Jock McKay, Ouida McDermott, Lloyd and Lane, Victoria Campbell, the McNaughtons, Billie Butt, the Gothams, "Ragmania," Julian Mack, Elsie Faye and Co., Moreton and Bowman, Rich and Rich, Richardini Troupe, and the Dayton family.

Last week there was considerable discussion in the Press regarding the scarcity of suitable juvenile actors for the London stage. As if accepting the challenge, Miss Nancy Price has produced Mr. Reginald Davis, who appears at the Coliseum in "The Borstal Boy." This young man is "all there," and we predict for him a big future.

Mr. George Formby makes his re-appearance at the Tivoli on Easter Monday, and among the other new turns are Tom Foy and company, Josephine Davis, the Zigeuner Quartette, the Meymotts, and Tom Stuart. Remaining in the bill are Williams and Ayer, the Seven Ragged Ragtime Girls (dancing fiddlers), "Stolen Fruit" (comedietta), and Coakley and company (minstrels).

The Oxford announces for Easter Monday a matinée at 2.15. An excellent company has been engaged which includes Neil Kenyon, Conrad and Whidden in rag-time rhapsodies, the Aerial Smiths, Gus Elen, Walker and Lake, Coakley, Hanvey and Dunevey, Will Weil, Cissie Curlette, Tom Gott, Pyck, Tholl and Taylor, Martin Adeson, Geo. Prince, the Great Gregory Troupe of jugglers, Frank and Free, France and Stewart, the Society Entertainers, and Leslie Stiles and Co.

In reply to "The Era's" cabled prophecy that he would build the first variety theatre in Canberra, the new capital of the Australian Commonwealth, Mr. Hugh D. McIntosh, the proprietor of the Harry Rickards' Circuit, immediately replied: "Thanks for cable. You can bet on it." Mr. McIntosh will go to the States some time in May, and we hope to see him in London a little later.

Martin Adeson and Clara Bernard, after a four months' absence from town, reopen at the Oxford on Easter Monday with their successful duologue, "A Doubtful Policy," written by Wal Pink.

"A Dog's Chance" is the title of a new sketch by Matthew Boulton, which will be produced at the Palace, Reading, on Monday next. The cast will include Mr. Matthew Boulton and Miss Ruth Dockray.

Miss Maidie Scott, who was appearing at Hammersmith and Chelsea last week with her customary success, has been ordered by her medical adviser six months' complete rest. Miss Scott had been offered a part in the new Alhambra Revue, and had been looking forward with great pleasure to playing in it. She has, however, been offered a part in the second Revue, if she is well enough to play. With her numerous friends, we join in the hope that her rest will speedily restore her to health and strength, and that she will long continue to delight audiences with her clever character studies.

FEDERATION AND FUNDS.

Music Hall Ladies' Guild.

The committee of the above beg most gratefully to acknowledge the following gifts: Command Performance Committee, £503 13s., donation; Mr. Charles Simmons, 2s. 6d., donation; Miss Violet Folland, 8s. 6d., collection; and Miss Edna Lucas, 1s. 6d. collection. The committee would be glad of a costume for a case, large size, also boots, sizes 6 and 7.

A pleasant little gathering of friends of the Music Hall Ladies' Guild was drawn to the offices of that professional charity on Friday afternoon (14th) to assist at the presentations of framed and illuminated testimonials to Miss Irene Rose, the president, and Miss Lottie Albert, the treasurer. Both offices are, of course, honorary, and we know from past experience that both of the ladies honoured by their sister workers on the committee have always regarded their help in the work of charity among the poorer members of the profession, especially among the women and children, as a labour of love. Mrs. Charles Coborn, an enthusiastic worker, made the presentation to Miss Irene Rose, and Mrs. Gintaro did the same friendly office to Miss Lottie Albert. We append copies of both of the vellums, which express quite happily the warm regard in which both ladies are held:—

Presented to Miss Irene Rose,
President Musical Hall Ladies' Guild.

Dear Miss Rose,—We, the undersigned, members of the Committee of the Music Hall Ladies' Guild, desire your acceptance of this address as a mark of our deep appreciation of the great interest and untiring efforts you have shown and made on behalf of our charity during the period you have occupied the position of president.

Your never-failing energy and enterprise in furthering the success and development of the Guild have made us wish to prove in some slight but tangible form how sincerely grateful we are to you.

Wishing you health, prosperity, and good fortune.—We are, your loving friends,

Presentation to Miss Lottie Albert,
Treasurer of Music Hall Ladies' Guild.

Dear Miss Albert,—We, the undersigned, members of the Committee of the Music Hall Ladies' Guild, desire your acceptance of this address as a mark of our deep appreciation of the very excellent manner in which you have fulfilled the duties of hon. treasurer of our Guild for several years, also your great interest and support of our work of our charity. Particularly we would refer to the large amount of time and trouble you have taken in disposing of tickets for our functions, and in many other ways furthering the success and development of the Ladies' Guild, for which we are sincerely grateful.

Wishing you health, prosperity, and good fortune.—We are, your loving friends,

The signatories to the addresses included the following:—

Marie Lloyd, Alexandra Dagmar, Martha Cowper, Ray Wallace, Cecilia Macarte, Julia Macarte, Louie Vere, Millie Gilbey, Eleanor Kitchen, Fanny Harris Dent, Ellen Coborn, Bella Gintaro, Elizabeth Fawkes, Violet Were, Irma Lorraine, Nan Alva, Evelyn O'Connor, Maggie Bowman, Mabel Mairs, Sophie Shelley, Alma Gallimore, Minnie Letta, Marie Goodwin, Lilian Rose, Violet Folland, Pattie V. St. Clair, Florrie Gallimore, Julia Reeve, Olga Tcharna, Carrie Kasrac, and Melinda May.

Beneficent Order of Terriers.

Applications for membership (first notice) have been sent in by Leslie Harris and Fred Zarinella, (second notice) by Carl Hamblin and George Geraldo, and (final notice) by Jack Thomas, Donal McDougal, Joseph Edwin Osgood, and Hans Peter.

At the meeting on Sunday last Terrier Christian Olson acted as W.J., Julian Mack as W.I., Terrier Billy Day as W.D., and Terrier Albert De Brean as Y.B.

A hearty welcome was extended to Terriers James Guidery, Reg Prince, Julian Mack, Jack Barker, Geo. Street, Wilkie Warren, Harry Huley Arthur Gallimore, E. H. Lucas, Ken Gallimore, George Cooper, and Zaleski upon their reappearance in the kennel. A hearty vote of thanks was accorded to Terrier Will Norrie for his handsome present of two carved oak gavels. The new badges are now on sale.

Terrier Syd Crossley is leaving Waterloo Station to-day at 11.30 for South Africa, and will be pleased to see Terriers at the station.

Early application should be made for tickets for the first annual dinner, to be held at Frascati's on Sunday, April 6, 1913. A special general meeting of the Order will be held at the Three Stags Hotel on Sunday, April 20, to consider the question of admitting performers over the age of forty-five as non-benefit members.

Music Hall Home.

The secretary of the Music Hall Home acknowledges the receipt of cheque for £503 13s. from the committee of the Command Performance at the Palace Theatre (per Alfred Butt, Esq.), being the amount allocated to the Music Hall Home, for which the M.H.H. Committee tender their grateful thanks. Thanks are also accorded to Mr. Peyton Phelps (dentist) for kindly offering gratuitous services to the inmates; to Mrs. Smythe for clothing; and Colonel Phelps for books and papers.

The next committee meeting will be held on Friday, March 28, at 69, Kennington-road, S.E., at 3.30 p.m.

SIR E. MOSS'S INVESTMENTS.

Further details are now published of the will of Sir Edward Moss, chairman of Moss' Empires, Limited, and the holder of large interests in other theatrical and music hall enterprises. The value of the estate was returned at Edinburgh early in March as £204,814.

It is now stated that the personal estate in the United Kingdom has been valued at £145,008. This is in addition to real estate of great value.

Sir Edward's principal holdings were as follow:

Moss' Empires, Ltd	£25 075
Coliseum Syndicate, Ltd.	9,962
Cranston's Hotels Co., Ltd.	13,495
Manchester Hippodrome and Ardwick Empires, Ltd.	5,577
Hackney and Shepherd's Bush Empire Palaces, Ltd	5,105
Sheffield Lyceum Theatre, Ltd.	2,150
Manchester Palace of Varieties, Ltd.	980
Edinburgh "Evening News," Ltd.	2,828

Mr. Bertram Moore, of 68, Warwick-avenue, Maida Vale, acting and stage manager, and sketch and song writer, has recently severed his association with Mr. Cyrus Berwyn, who is producing his original Tableauscope with much success this week at the Camberwell Empire.

The Suburban Houses.—Brilliant Bank Holiday programmes have been devised for the principal suburban "Empires" next week. Oswald Williams and Guy Standing in "The Blackmailer" will be seen at Hackney; Frank Tinney, the black-faced American comedian from the Palace Theatre, and Carlisle and Wellmon, at Wood Green; Fred Kitchen, in "Bungle's Luck," at Chiswick; and Harry Tate in "Motoring," and Irene Dillon at Shepherd's Bush.

ACTS, ARTISTES, AND AGENTS

Mr. Rufe Naylor's offices at 41, Charing Cross-road present a very busy appearance, as, in addition to the Australian and African booking, a large share of English and Continental work is now being handled by this firm.

Mr. T. Elder Hearn has given his two brothers (Buck Baker and Gaston Chevalier) permission to work his "Lazy Juggler" and "Postal Orders."

An indication of the extension of business in connection with Mr. Rufe Naylor's World's Variety Agency is to be found in the fact that the staff has increased, and there are now eight people employed in the work of booking acts for England and the Continent, in addition to those engaged solely in the African and Australian business.

Mann and Franks and the Brothers St. John sailed from Southampton by the R.M.S. Balmoral Castle on Saturday for Cape Town to fulfil engagements on the Africa's Amalgamated Circuit, and next Saturday Mr. Rufe Naylor will despatch the Soho Trio and Syd Crossley for the same tour.

Mr. Naylor is also handling the bookings of the successful top-of-the-bill sketch, "The Ruling Vice," that is being successfully presented this week at the Shoreditch Olympia.

The Two Hollanders, who are meeting with such success at the Victoria Palace this week, are shortly returning home after two years' absence. The length of their holiday is at present unsettled, but we understand that their agents, Messrs. De Frece and Edelsten, are arranging for the reappearance in this country of these popular artistes at no distant date.

Fred Kitchen has now signed through Mr. Cyril Gilbert (of Wollheim's Agency), for contracts on the V.T.C. tour, extending until 1918, for the Victoria Palace until 1915, and for Mr. Stoll's halls, and the Argyle, Birkenhead, until 1915. These contracts, with three years with Moss Empires, practically complete Mr. Kitchen's book, and he has now only an odd week or two for many years.

Mr. E. Rottembourg, who was formerly managing-director for the South American tour, and for the past four years was associated with A. Braff, Ltd., as Continental manager, will sever his connection with the latter firm at the end of April.

Fergus Leslie and company, who concluded a short provincial tour at the Empire, Portsmouth, last week, scoring a phenomenal success with their dramatic sketch, "The Lie," re-open on the Gibbons Tour on Monday next at the Hippodrome, Poplar. The act has been booked well into the future by that energetic agent, Mr. David Hart.

Those artistes contemplating a trip to South Africa would be well advised to book with Africa's Amalgamated Theatres, Ltd., a firm of whose financial standing there has never been the slightest doubt. This circuit has been doing very fine business for many months, and artistes returning to England speak very highly of their treatment in the various towns.

Mr. Harris Fineberg, of Liverpool, has been completely justified in his belief in the abilities of Mr. James A. Watts, whose success at the Coliseum has been the talk of agents and proprietors. Mr. Oswald Stoll saw the clever comedian at the Court Theatre, Liverpool, and immediately recognised his ability. He gave him a week's trial at the Coliseum, and now Mr. Watts holds dates until 1916, and they are still running after him. Mr. Watts not so long ago was kicking his heels in the inquiry rooms of agents' offices, and had to listen to the oft-repeated phrase, "Nothing to-day," until he met Mr. Fineberg—a happy circumstance for both.

Mr. A. V. Bradley has relinquished his appointment as acting manager at the Empire Theatre, Kingston-on-Thames, and is succeeded by Mr. Albert V. Adams, lately manager of the London Theatre of Varieties.

It has been decided by Mr. Joseph Davis to establish for the second consecutive year a stock season of eight weeks at the Palace Theatre, Watford. This will be by arrangement with Mr. Wentworth Croke, of the Lyric, Hammersmith.

"THE UNDERSTUDY."

Comedy Sketch, by Cecil Howard Turner, Produced at the Tottenham Palace on March 18.

Beryl Gayland ..... Miss Ella Erskine
Lord Revelsham ..... Mr. Noel Phelps

The action of this sparkling little comedy takes place on a Sunday evening in an actress's flat in Mayfair. Beryl Gayland is an actress with many admirers, and, as usual, one favourite, a rather impecunious airman. She is visited by an aristocratic ass, whose hobby is flying, and by means of clever deception and cajoling she persuades him to withdraw from a big flying race for which he has entered, thus making the race a practical certainty for her fiancée, who is second favourite.

Having accomplished this, she discloses to her lordly admirer the mistake he has made in confusing her understudy with herself, and eventually consoles him with a promise to sup with him at a later date. As soon as he has gone she tells her fiancée, who is hidden in an adjoining room, the success of her strategy, and the curtain falls with the announcement that they intend to fly together to Paris the day following the race, leaving the duped dude desolé.

The witty little sketch gave Miss Erskine excellent opportunity to show once again her charming capabilities as a comedy actress, and incidentally for the display of a beautiful gown. Mr. Noel Phelps, whose name has hitherto been associated with parts of a heavier character, looked and played the part of the spendthrift and gullible aristocrat in a most amusing manner. The sketch was well received, the Tottenham audience evidently appreciating the versatility shown by both these clever artistes, having in mind their appearance a few weeks back in the Grand Guignol thriller, "The Tigress." "The Understudy" should prove a great attraction in a West-End bill.

The popular naval drama, "The Girl of My Heart," by Herbert Leonard, will be played at the New Middlesex next week; and Lorna and Toots Pounds, the clever Australian mimics; Bert Earle, the acrobatic comedian; and Woodhouse and Wells, comedians, will also be seen.

Who has not heard of the Lupinos, among the celebrated families of the stage? A distinguished member of it is Mr. Barry Lupino, who goes straight to the Empire from his successes at Drury Lane. He will have some excellent and varied parts to fill in the new revue which is shortly to succeed "Everybody's Doing It," at the famous home of ballet in Leicester-square. Mr. Lupino has played in revue, notably at the Folies-Bergère, in Paris. He has appeared in six Drury Lane pantomimes, and his father, grandfather, and great-grandfather also appeared at the Lane

PRIVATE AND PARTICULAR.

The modern business man does not waste valuable time working out for himself problems which are clearly and concisely explained in the reference book at his elbow. Similarly, the music-lover whose head is correctly placed does not make a personal attempt to sift the chaff from the wheat in the matter of new musical publications. His reference book in this connection is a person in possession of private and particular information regarding the subject, and whose interest therein is bracketed, so to put it, with that of the party who seeks his advice.

Quite a large percentage of music lovers are not wise in the above respect, however. They purchase their music indiscriminately, without any regard whatever to the advice of the expert, and, in consequence, suffer both musical and financial loss. If such people knew the anxiety and trouble occasioned the intelligent publisher by his earnest endeavour to make a suitable selection of music for public consumption they would certainly be guided by his advice rather than follow their own ridiculous method of indiscriminate selection.

Does any sane person think for one moment that the producer of the world's most magnificent vaudeville successes—to wit, Mr. Bert Feldman—puts his musical fare on the market without first considering seriously the question of the public appetite in so far as popular music is concerned? We rather think not. Mr. Feldman, as a matter of candid fact, never publishes a single number that has not undergone the minutest scrutiny, and the numerous whirlwind successes achieved by the Arthur-street House go to prove that the genial head of the firm has a knowledge of the business and, incidentally, of the public musical pulse, that is both intimate and intelligent.

Readers of this column will have noticed, frequently, extracts from the letters of leading music hall artistes who had written Mr. Feldman, thanking that gentleman for his valuable advice regarding the selection of songs calculated to suit both artistes and audience. Now, the average music hall artiste is a person of keen perception, and recognises at once the advantage of possessing such a guide, philosopher, and friend as Mr. Feldman undoubtedly is in this regard. The artiste reasons, and rightly so, that Mr. Feldman's one desire is to please the public by giving them the very best value for their money—a desire that cannot be gratified unless song and singer are suited to each other and to the public as well. If, then, the keen-sighted music hall artiste co-operates with Mr. Feldman in the matter of choosing suitable songs, how much more so should the advice of this expert be valued by the ordinary man in the street.

The (musical) man in the street has only a limited quantity of cash to spare for the gratification of his musical craving, and it is nothing short of tragic to see him invest it in stuff that cannot by any stretch of the most bold imagination be termed healthy compositions. If his is a dogmatic nature, the probability is that he will continue on this losing tack, but it is only a fool that will continue such a proceeding at the expense of his intelligence and his pocket. For no person can long remain musically intelligent who feeds on fare of the kind referred to, and as such rubbish, albeit dear at any price, is not passed on to the general public free of charge, the pocket must suffer also. The moral is perfectly obvious—follow the successful expert in popular music, let his selection be yours, and, consequently, his successes will be yours in a measure also.

Opinions differ as to whether the American or British type of railway car is the better, and we have heard some rather tall transatlantic tales regarding the superiority of the whole U.S. railway service as compared with our own. Not having personally viewed the wonderful performances, real or alleged, of the Yankee "choo choo," we cannot safely venture an opinion on the subject. We will say, however, that if these American trains can go half as well as the "Midnight choo choo" which is just now making such good work at the halls, and which we are certain will break a great many of Messrs. Feldman's previous records, they are very much better than we had ever imagined them. "When the midnight choo choo leaves for Alabama" is clearly another Feldman hit, and one has only to hear this number in order to appreciate Mr. Bert Feldman's unique power of discrimination in the matter of popular music hall numbers. We confidentially predict a long and successful run for this Alabama choo choo which even now is attracting an enormous demand for tickets.

While thousands of delighted music hall patrons are booking seats for a trip with the "Alabama choo choo," equally enthusiastic and numerically strong are those who want a cruise "On the Mississippi" also. The latter Feldman number is a typical "States" one, and has already attained a degree of popularity which even surprises its most enthusiastic sponsors, and that is indeed saying a very great deal. There is a fascinating lilt about this quaint two-four melody which both attracts and holds, and that it will prove popular with the public there is not the slightest shadow of a doubt.

Speaking of "On the Mississippi" reminds us that the leading artistes are loudly praising this composition, which they declare a certain winner in the race for popular favour. We have already referred to the keen perceptive faculty of our music hall artistes, and we have no hesitation whatever in accepting their prediction regarding "On the Mississippi."

Another public favour is found in the sweetly pathetic ballad "When I lost you," which has already been referred to in this column. It may savour of redundancy to touch on it again, but the instantaneous success of this number is our excuse. There is a touch of sentiment in the nature of the most hardened of our fellows, and we cannot recall any song better calculated to develop that precious quality than this popular ballad. We have it on the authority of our best singers that "When I lost you" brings out the very best that is in them. "What comes from the heart goes to the heart" is a truism that, taken in conjunction with the above testimony, proves conclusively that "When I lost you" will reach the heart of every person who is fortunate enough to hear it rendered by a leading vocalist.

We have already pointed out the immense advantage gained by vocalists who stage songs which suit both themselves and the public. The same remarks apply to the leaders of the orchestral world, whose patrons show a discriminating taste in the matter of popular music which no conductor can afford to ignore. We have personal and painful recollection of featuring certain orchestral numbers, which, while enjoyed in a measure by the performers, were refused a hearing by the audience, and again we have muttered curses, not loud, but deep, when called upon to perform other numbers which we positively hated, but which a certain section of our audience insisted upon hearing. In either case the result is far from satisfactory.

It is a real pleasure to play to an appreciative audience, and more particularly so when the music is of a quality that gives the maximum of satisfaction to conductor and instrumentalists alike. The recent Albert Hall ball, the Chelsea Arts ball, Cheltenham Race ball, and a large number of other high-class social functions furnished eloquent proof of the all-round popularity of such orchestral numbers as "The wedding glide," "The Gaby glide," "How do you do, Miss Rag-time?" and "Mon Bijou" waltz; while conductor Dan Godfrey, Covent Garden Orchestra, Herr Moritz Wurm, Colin Windeatt, Lieut. Amers, Signor Scoma, Sydney Churcher, Karl Kaps, Sidney Hemming, Harry Wood, J. N. Greenhalgh, F. Krisch, S. Ososki, M. Markowitz, Carl Weinfield, N. de Jong, Von Leer, Ed. Hesse, J. Norwood, G. Shoel, Carl H. Miller, Herr Kandt, S. C. Lalande, Felix Godin, Geo. Bredbury, A. Crudge, Stroud Haxton, A. Presburg, Fernand Hervouet, Herr Yakov Krien, Lieut. J. Ord Hume, Julien Jones, Lieut. Suckley, F. Cassano, etc., etc., attribute much of their undoubted popularity to the performance of the above numbers, and others, also from Messrs. Feldman's list, such as "Love dance," a charming piece, and one that is destined to hold its own, and more, in popular favour.

An American journal tells us that a girl in one of the Broadway cabarets has been singing the same song in the same dress for months. The journal piquantly adds, "She must either get another song or dress." As the proverb has it, "Too much of one thing is good for nothing." The wise publisher knows the value of the proverb, and prepares a long way in advance for the changes which are absolutely necessary to success. We know one publisher who has at the present time quite a wealth of new ideas up his (figurative) sleeve, but it would not be policy on our part to divulge meantime. If, however, you would be among the first to know of the good things here hinted, keep your eye on this page each issue.

By the way, we notice that Miss Lillian Barnes has made a remarkable and instantaneous success with "On the Mississippi" at the Tivoli, Manchester. Miss Barnes took a decided liking to this song when first it was brought to her notice, and we are pleased to note that her good opinion of it has been supplemented by the enthusiastic plaudits of a critical Manchester audience.

Dublin has figured in the limelight somewhat prominently during the past few months, and the public there, possibly tired of entertaining Prime and other varieties of Ministers, and being in turn entertained (?) by their "frinds the inimy" in the shape of militant suffragettes, turn with distinct relief to the numerous good turns being staged in the halls just now. Foremost in popularity with the good people of "Dublin's fair city, where the girls are so pretty," is the turn of Bert Errol, whose tasteful rendering of the ballad, "When I lost you" has fairly captivated the city on the Liffey. We have it from the artiste himself that this is one of the very best hits he has ever made, and when he further tells us that "round after round of spontaneous applause greets my every appearance in this ballad," we fully believe him, for we know the ballad and the singer, and can estimate both at their proper value. The enthusiasm of the Dublin people over the turn proves that they, too, can recognise and appreciate a good thing when it is placed before them.

The success of Miss Nell Derry at the Palace in "You're my baby" is not at all surprising, considering that artiste's tasteful manner of presentment. Of course, it is a Feldman song, which fact, in conjunction with an artiste of ability, spells infallible success.

THE L.C.C. AND AMUSEMENTS.

The weekly meeting of the London County Council was held on Tuesday at the County Hall, Spring-gardens, Mr. Cyril Cobb (chairman) presiding.

MR. JESSON'S PROTEST.

On the Council proceeding to appoint the standing committees, Mr. Charles Jesson, with the permission of the chairman, made a personal statement. He had applied, he said, to be allowed to serve on the Parks, the Public Control, and the Education Committees upon which he had already served. He understood that certain objections had been raised against him serving on the two first-named committees. He had therefore asked the clerk to withdraw his name from all the committees. He did not think that the Selection Committee had dealt fairly with his applications. It was said that he had a pecuniary interest in the musicians who were employed in the L.C.C. parks during the summer, but, as a matter of fact, he had never raised a question concerning them, and he was in no way interested in what they received. With regard to the Public Control Committee, he understood that opposition had come from certain variety agents, he having taken a strong position in regard to certain matters which were brought before the Committee. But in no way was he interested financially or otherwise in the licensing of the agents. Why an attempt should be made to prevent Trade Union officials from serving on certain committees he was at a loss to understand. At the last sitting of the Public Control Committee for the hearing of applications for licences, it was alleged against an agent that he had engaged a troupe of young girls to appear at a place of entertainment, and they were expected to sit among the audience in their stage costume. A Moderate member said it was the usual thing on the Continent, and the Committee should not take any exception to it. He believed that the agents had tried in every way to get him removed from this committee, but he should stand to his guns, and endeavour to do what he could to do away with bogus agencies. That was one of the reasons why objection had been made to him. He emphatically protested against the attack which had been made upon him. If he was to be removed from these two committees he should decline to serve upon any of the committees, and the public might want to know why.

Mr. H. Gosling said that if Mr. Jesson was to be kept off these committees only because he was a trade union official it was a very serious thing indeed.

In the course of some further discussion, the Rev. Scott Lidgett said he trusted that the Council would be extremely careful in dealing with this matter if no financial interest was found to exist. It was an advantage to have on the committees men with a practical knowledge like Mr. Jesson.

Mr. Montefiore said he should not like to say that Mr. Jesson had not tried his best to carry out his duties in a perfectly impartial manner, but the knowledge he obtained outside the Council and the hearsay that goes about in the trade, made it difficult for him to assume a purely impartial attitude.

Mr. Lygon, as chairman of the Selection Committee, disclaimed any intention of making an attack upon the Labour Bench, and said he thought that an excellent case had been made out for putting Mr. Jesson upon the Parks Committee. But he also thought that the appointment of Mr. Jesson as a member of the Public Control Committee was very much open to question. He had, however, no objection to the matter being adjourned.

It was then agreed that Mr. Jesson should be elected a member of the Parks Committee.

On its rising the Council adjourned for the Easter holidays.

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"THE BORSTAL BOY."

Playlet, by Hamilton Fyfe, Produced at the Coliseum on Monday, March 17.

Albert Mineral ..... Mr. John McNally
Charlie ..... Mr. Reginald Davis
Mrs. Mineral ..... Miss Nancy Price

The last time we saw Miss Nancy Price at the Coliseum it was as the queenly figure of India, in the Imperial masque, "The Crown of India." Now she is appearing at Mr. Stoll's beautiful house in an East-End entourage as the down-trodden wife of Albert Mineral, a work-shy waster, who has "chucked his job," and gets the jim-jams at the very mention of the word "work." Mrs. Albert laces up his boots, lets him have tuppence for a "pint," and then begs him to take home a basket of clothes. He refuses with a sneer. But Mrs. Mineral's deliverance is at hand. Charlie, her brother, has served fifteen months at Borstal, and from being a "bit of a weed" has grown into a robust and muscular lad, ready to go to his work as a bricklayer, and with a cheery outlook on life. He makes his home with his sister, who welcomes him with open arms. The laundry on the lines, and his sister's worn look, tell the story of brutal selfishness only too well. Charlie realises the misery of it all, and says that things have got to be different. They become so immediately, for when the loafing husband on his return starts to bully and threaten he finds that the brave woman who has kept the home together and paid the rent is no longer the cowed, submissive creature he had left a few minutes before. Charlie tells Albert bluntly that he must go back to his job. Such a proposition brings on an attack of the tremors, which Charlie speedily cures by some massaging with his fist. Albert is now unmercifully chaffed by his wife, who calls him a "has been," and his cure may be said to be complete when we see him take up a large basket of clothes to deliver at his old guv'nor's.

Miss Price's dress and make-up are taken from life. Every vestige of attractiveness is ruthlessly sacrificed to realism, and we have seen no finer study of the working drudge. Mr. Hamilton Fyfe, the author, has noted in his observant sketch of the character that women of the Mrs. Mineral type have a vein of optimism in their dispositions, and the actress is deliciously funny when Mrs. Mineral rounds on "Albert." Mr. John McNally, a young actor who has done such excellent work in "Trust the People" at the Garrick, shirks nothing of the disagreeable work of the part of Albert. He makes him the callous, brutal, cowardly bully the author intended him to be, and his success is never in doubt. Mr. Reginald Davis, actor and athlete, is just in his element as Charlie, the Borstal boy, and does admirably. The piece was received with much laughter and applause, and it should be a long time before it outruns its popularity.

"THE OFFICE BOY."

Serio-Comic Sketch, by Horace Kenney, Produced by Mr. Bert Coote, on Monday, March 17, at the Ilford Hippodrome.

Hubert Waine ..... Mr. Lionel D'Aragon
Edith Andrews ..... Miss Emile Kemp
Noel Burton ..... Mr. J. D. Geddes
Douglas Teesdale ..... Mr. Horace Kenney

This serio-comic sketch is well written, and affords excellent scope for genuine comedy, varied by moments of a more serious character. It was received with distinct signs of approval on its first presentation at the Ilford Hippodrome on Monday. On the rise of the curtain, we find Mr. Waine, an inventor, complaining to his typist of the non-arrival of his office boy. While he is storming, the latter much-abused individual arrives, and tries to explain his lateness by producing a voluminous guarantee for a cheap watch, which he had purchased on his way to the office. The typist champions the cause of the lad, and he is given a further chance. The inventor, after sending the boy off on an errand, is called to the 'phone to answer a request from the War Office for certain plans relating to aeroplanes and submarines. While he is thus engaged, his arrangements for forwarding the plans are overheard by Noel Burton, an adventurer, who steals into, and hides in, the office. Burton is a former lover of Edith Andrews, the typist, and has served a term of imprisonment for an affair in which they were both concerned. Edith, it should be mentioned, is now reformed, and is leading a better life.

On the inventor leaving the 'phone, Burton makes an excuse for his departure by saying he has entered the office in mistake for another, and, hurriedly leaving, almost fells the returning office boy. The inventor, in his absence on business, authorises the typist to lock up the plans in his safe for security. This she does, and enters another room of the office, leaving the boy by himself. During her absence the boy gets under the table in order to look for a hand of his cheap watch, and while there Burton again enters, and, finding it empty, as he thinks, tries, without avail, to open the safe.

While thus engaged the typist returns, and Burton reveals himself to her. In a strong passage he threatens to expose her by incriminating letters if she does not hand over the safe keys. She refuses, and a struggle ensues, in which Burton unknowingly drops the letters, and they are promptly pocketed by the office boy. The girl faints, and Burton obtains the plans. He lays them down for a moment, and returns to see if the girl is quiet, and the boy this time purloins the plans, substituting his watch guarantee in their place. Burton, thinking he has the plans, promptly disappears.

The inventor, returning, finds the safe rifled, the boy still remaining quiet under the table. On the recovery of the girl, the boy leaves his hiding-place, presents her with the letters and the inventor with the plans, much to the delight of both and his own immediate benefit.

Everybody concerned worked with a will, and all strove hard to ensure the success of the playlet. Mr. Horace Kenney, as the office boy, delighted everybody by his quaint rendering of the part, and greatly amused in his repeated endeavours to recite poetry, instead of attending to business. Mr. J. D. Geddes was very effective as Noel Burton, while Mr. Lionel D'Aragon gave a forceful study of the part of the inventor. Miss Emile Kemp was excellent as the typist. The staging of the sketch was all that could be desired.

The new revue at the London Opera House, "Come Over Here," by Mr. Max Pemberton, with music by Mr. Louis Hirsch, will be produced on April 12.

One of the most interesting sights on Boat Race Day was to see the large crowd of people, during the race, outside the Empire Theatre, Leicester-square, watching the light blue and dark blue flags crawling up the staff showing the positions of the boats, which was obtained from the description of the race given on the private tape installed at this theatre.

Tameo Kajiyama, the Japanese student, who lately appeared at the Palace Theatre, Shaftesbury-avenue, is appearing at the Chiswick Empire this week, topping the bill. He is described as an ambidexterous caligraphist. He writes upside down, backwards, and all kinds of ways any sentences or words given him by members of the audience. Mr. Frederic Melville, his impresario, anticipates introducing, in conjunction with Mr. Kajiyama, still further seeming impossibilities in 'graphy.

"ENQUIRE WITHIN."

Sketch, in Three Scenes, Written by Wal Pink, and Produced at the New Cross Empire on Monday, March 17.

Tupper ..... Mr. Jay Laurier
Lord Peppercomb ..... Mr. Eric Langham
Samson ..... Mr. Hylton Ward
Miriam ..... Miss Maudie Francis
Lady Peppercomb ..... Miss Violet Kendal

Mr. Herbert Darnley has certainly secured a winner in "Enquire Within," written by Mr. Wal Pink, and produced for the first time in London at the New Cross Empire, on Monday last. In the first scene, a Spanish market-place, a pretty chorus by the company precedes the entry of Lord Peppercomb, who is in search of his wife and anxious to obtain certain jewels, documents, &c., which are deposited in a safe guarded by a ghost at a haunted castle close by. Lady Peppercomb, who is a member of "The Pyjama Girls," a musical comedy visiting the city, then comes upon the scene, and, recognising her husband who has assumed the disguise of a Spanish peasant, immediately proceeds to bribe Tupper, the inquiry agent, to act on her behalf. In Scene II., the enquiry office, Lady Peppercomb brings certain papers to Tupper and charges him to obtain the remainder from a safe in the haunted castle. Lord Peppercomb also commissions him on the same errand, and we find him endeavouring to carry out both projects in the third scene, the haunted castle, where much fun is caused by Tupper's fear of the supernatural.

Tupper and Samson (Tupper's assistant) agree to each impersonate a ghost, thereby hoping to obtain access to the safe. The real ghost appears, and in Tupper's absence opens the safe and hands to Samson the jewels, &c. Samson, finding that he is in possession of the wealth Tupper has been commissioned to obtain, immediately disappears, and Tupper, on his entry, is locked in the safe by the real ghost. Lord and Lady Peppercomb have, in the meantime, settled their differences, and agree to share the contents of the safe, which, when opened, discloses not the jewels, but their old friend Tupper. Happily, Samson has been caught in the act of escaping with the jewels by Miriam, Tupper's sweetheart.

Mr. Jay Laurier's quiet and original humour suits the part of Tupper to perfection, and his performance is a decidedly mirth-provoking one. Miss Maudie Francis is a charming Miriam, the typist, and her graceful singing and dancing contribute invaluably to the attractiveness of the sketch. Mr. Hylton Ward as Samson also adds largely to the success. Mr. Eric Langham as Lord Peppercomb and Miss Violet Kendal as Lady Peppercomb are excellent in their respective parts. Many pretty musical numbers are introduced, and the mounting is everything that could be desired, the first scene calling for special mention.

"AN AWKWARD FIX."

Comedy Sketch, by Allan Morris, Produced at the Camberwell Palace, on Monday, March 17.

He ..... Mr. Norman Yates
His Friend ..... Mr. Arthur Pilbeam
His Friend's Friend ..Miss Josephine Barrett
She ..... Mrs. Sterling Mackinlay

The title of this capital playlet, which was produced at the Camberwell Palace on Monday, is fully appreciated as the slight plot proceeds. He, the husband, has become a little tired of his wife's company, and in order to relieve the monotony, he leaves her in London and goes to France with a friend. Whilst here he visits a masquerade ball, and there meets a charming young lady who speaks but little English, and to whom he speedily capitulates. She asks if he is married, and he replies that he is, but is altogether too bored with his wife to even mention her. The lady seats herself on the couch and tells the husband that with the aid of a few passes of her magic fan she can recall his early days when he was wooing the woman for whom he now has so little affection. She brings home to him many little details of the past, and, naturally, he wonders how it is she knows so much. Requesting her to remove her mask, she does so, and he is dismayed to find that all the while he has been talking and making love to his own wife. Of course, he is greatly perturbed, but in the end he realises what a fool he has been, and the breach is healed. Mr. Norman Yates enacts the rôle of the husband with decided ability. Mr. Arthur Pilbeam is very satisfactory as the friend and as the friend's friend Miss Josephine Barrett is everything that could be desired. Mrs. Sterling Mackinlay plays prettily and with skill as the wife.

"THE RULING VICE."

Dramatic Sketch, Adapted and Arranged by Jack Fortescue, and Produced at the Olympia, Shoreditch, on Monday, March 17.

Rex Chalmers ..... Mr. Ewan Brook
Bruce Dorrincourt ..Mr. E. Story Gofton, jun.
Wright ..... Mr. W. O'Flynn
Olive Chalmers ..... Miss K. Russell
Gulver Pearce ..... Mr. Jack Fortescue

Mr. Jack Fortescue has adapted and arranged a most thrilling episode in "The Ruling Vice," which, produced at the Olympia, Shoreditch, on Monday last, greatly interested and impressed the audience from start to finish. The story is clearly defined. Rex Chalmers is an inveterate gamester, and is practically ruined on his return home one morning. He falls asleep on the sofa and dreams that he has a card party and is reduced to his last few pounds. His wife endeavours to persuade him to stop, and he gives his word that he will do so; but his so-called friend, Gulver Pearce, having the stronger will power, entices him to continue. He does so, only to be ruined, and owing bills to the extent of £10,000 to Gulver. Gulver offers him another chance. He will stake the £10,000 against the wife. Rex attempts to show his manhood, but the craving still upon him, he eventually consents. They cut, and Gulver wins. The wife enters and demands to know the terms of the deal. Dorrincourt explains, and after a very fine scene she is prepared to depart with Gulver, and asks him to wait until she obtains her cloak. A shot is heard, and Olive staggers in and falls dead in the arms of Gulver. Rex is awakened, and finds it is all a dream. But it has made such an impression upon him that he agrees never to touch the cards again.

This effective episode was cleverly performed by the company, the audience watching with breathless interest the unravelling of the little drama. It should score an emphatic success wherever produced. Mr. Jack Fortescue in the part of Gulver Pearce is natural, quiet, and most effective, giving a consistent and artistic performance. Another clever study was that of Rex Chalmers by Mr. Ewan Brook. Miss K. Russell made a most sympathetic Olive; and Mr. E. Story Gofton, jun., was excellent in his assumption of the noble-minded friend, Bruce Dorrincourt.

Several of the artistes appearing at the Palace, Bath, had an exciting experience whilst riding on the outside of a tramcar running to Combe Down on Friday (14th). A wire snapped, and the broken wire caused consternation to the passengers. Fortunately, no one actually touched the live wire, but all were terrified, particularly the ladies, who suffered from nervous shock.

"MRS. PECKHAM'S CAROUSE."

Farcical Sketch, Produced for the First Time in the West-end at the London Pavilion, on Monday, March 17.

Horace Peckham ..... Mr. Cecil G. Calvert
Thomas Barrett .... Mr. Edward A. Coventry
Mrs. Barrett ..... Miss Frankie Raymond
Henry ..... Mr. Percy Dyer
Mrs. Peckham ..... Miss Flo Irwin

"Mrs. Peckham's Carouse," one of the features of Mr. Frank Glenister's bill at the London Pavilion this week, is a farce maybe, but it teaches in a breezy sort of way the lesson that bigoted teetotalers should take to heart. The intemperate advocacy of teetotalism has led to a good deal of grandmotherly legislation, and it leads to considerable trouble between Mr. and Mrs. Peckham. The husband, a barrister, has to listen in his chambers to the violent tirades of Mrs. P., who lectures to various coteries of blue-ribbon people. Peckham gives a weak assent to the most violent and uncharitable conclusions about people who take a glass, but he evidently hails with a kind of suppressed joy the arrival of a bottle of old whiskey sent him by a friend. He is in the act of opening it when his wife returns, and the bottle is concealed in a cupboard.

His friend, Tom Barrett, then calls, and both are just about to enjoy a surreptitious drink when the busy Mrs. Peckham again interrupts. This time it is not so easy to put her off the scent. Peckham has to tell a cock-and-bull story about an apocryphal illness of Barrett to account for a glass of water that he holds in his trembling hands. Mrs. P. immediately jumps to the conclusion that Barrett is drunk, and telephones her firm conviction to Mrs. Barrett. The latter, a very jealous woman, coming upon the scene, finds Mrs. Peckham and her husband together, and, talking loudly of divorce, sends Mrs. Peckham off into a faint. Mr. P., who has been in hiding, and Barrett, give the unconscious lady a couple of glasses of the whiskey quite raw with the result that the strict teetotaler and lecturer on the evils of drink becomes very thick in her speech. The situation is certainly genuinely funny, and Miss Flo Irwin, who plays the part of Mrs. Peckham, may be complimented on her clever study of inebriation. Mr. Cecil G. Calvert and Mr. Edward A. Coventry ably assist.

"THE KEY OF THE SITUATION."

A new comedy sketch, entitled, "The Key of the Situation," by George Arthurs, is presented at the Victoria Palace this week. The situation around which the story is written is the dilemma in which a highly respectable couple find themselves when, to revive the unconscious young lady, her visitor, an unknown male, takes the key from the door and drops it down her back. The lady recovers, and a loud pounding on the door follows. In taking the key from the door the male visitor had unintentionally turned the lock. The position of affairs is eventually explained to the lady, who recovers the key behind a crude screen of chairs and coats. This original plot is handled in an amusing manner, and the play has many pleasing features.

Miss Jean Harkness cleverly interprets the fainting Kitty Desmond, and Mr. Philip Leslie lends admirable support as the male visitor, Sir Richard Burgoyne. Mr. Alexander Waldo plays a small part in a satisfactory manner, but all concerned would undoubtedly benefit by a general "speeding-up."

"£20,000; OR, WHO'S THE LUCKY MAN?"

Miss Lizzie Bumpit ..... Mr. O. B. Stanley
Lord Fitz-Pipple ..... } Mr. Tom Bryce
Horsey ..... }
MacSnorty MacMaccy ... }
Mr. I. Squeezem ..... } Mr. Harry Steroni
James Fatfriar ..... }
Raggy Rastus ..... }
Philbert ..... } Tiny Tim
Nutty Little Norah .... }

Bearing the above title, a decidedly original burlesque was presented by Tom Bryce and O. B. Stanley's company of comedians at the Grand Theatre of Varieties, Gravesend, on Monday night. The scene is laid in Miss Bumpit's garden, near the river, and the plot turns upon the eccentric old maid, Miss Bumpit, wishing to discover her long-lost nephew, and to bestow a fortune of £26,000 upon him. There are many claimants to the fortune: firstly, Mr. Squeezem, the old maid's lawyer, who is engaged to draw up the necessary documents; secondly, Nutty Little Norah, thirdly, an impossible dude, Lord Fitz-Pipple; fourthly, MacSnorty MacMaccy, a rawboned Scotchman; fifthly, Raggy Rastus, a coon; and finally, and successfully, Philbert, a cheeky page boy, who produces a caricature of his mother, Miss Bumpit's sister. The burlesque depends for the most part on the songs which are interspersed, and which are written and composed by Mr. R. A. Roberts.

Mr. O. B. Stanley makes a capital old maid, and Mr. Tom Bryce, Mr. Harry Steroni, and Tiny Tim all represent triple and double characters, which were excellently sustained. The production was well received by the audience, and laughter was abundant throughout.

Jock McNeil, the celebrated comedian, sails today for America by the New York. He will be away for some months to fulfil contracts.

Kitty Cadwell and Jack Soanes are presenting a musical novelty. In pretty costumes, and in a Canadian setting, they play 'cello, piano, and violin, and the lady is a good mezzo-soprano. The act finishes up with an Irish dance. The six numbers occupy nine minutes.

Miss Elsie Baskerville, daughter of Mr. Baskerville, the popular assistant-manager of the Ilford Hippodrome, is scoring a decided success at the Olympia, Shoreditch, this week. She is featuring a low-comedy song, entitled "Mother's a pastry cook," written for her by Mr. Fred D'Albert. To show her versatility, this juvenile artiste completes her turn with a variety of well-executed classical dances.

"STOLEN FRUIT."

A Dramatic Comedietta, by Cyril Twyford, Produced at the Tivoli, Monday, March 17.

Hon. Mrs. George Wilson..Miss Sybil de Bray
Bertie Lloyd ..... Mr. Ernest Thesiger
Isobel ..... Miss Hilda Moore

In "Stolen Fruit," a dramatic comedietta, produced at the Tivoli this week, Mr. Cyril Twyford has given us quite an interesting sketch, possessing the abundance of situation and crisp dialogue necessary for a successful production of this kind. We are introduced to Bertie Lloyd's painting-room, the sole occupant of which is a charming woman. Upon the approach of footsteps, she hides, just as Bertie Lloyd and the Hon. Mrs. George Wilson burst into the room. The latter is frightened lest Bertie's wife should return and find them there together, but Bertie assures "his baby" that wife is safe in Brighton. The couple behave in a most affectionate manner, and Mrs. Wilson chooses a beautiful diamond tiara from several that Bertie has secured for her selection. During Bertie's absence from the room the woman in hiding reveals herself to Mrs. Wilson, who, not having seen Bertie's wife before, assumes, as does the audience, that this is the young man's wife. The newcomer rages at Bertie's unfaithfulness, and, relieving her first of the tiara and all her other jewellery, sends the Hon. Mrs. Wilson flying. It is not until Bertie returns that we gather that the intruder—Isobel she calls herself — is a brazen but alluring burglar. She gathers up the remaining tiaras, insists upon Bertie signing a cheque for £500, and reminds him, as she leaves, that it would be best to keep the matter quiet. They were both thieves, for had he not stolen another man's wife?

Miss Hilda Moore plays Isobel with characteristic charm. She creates a part of more than usual originality and interest. Bertie Lloyd is an abject ass, and Mr. Ernest Thesiger presents the part exactly as, we should imagine, the author intended it should be. Miss Sybil de Bray plays the Hon. Mrs. George Wilson as well as the colourless nature of the rôle will permit her.

"THIS IS THE BUSINESS."

A Comic Episode, by Billy Merson, Produced by the Author for the First Time in London at the Finsbury Park Empire, on Monday, March 17.

Giggleswick ..... Mr. J. Nightingale
Mrs. Giggleswick ..... Mr. Arthur Stigant
P.C. O.X.O. ..... Mr. W. Fullbrook
W. E. Dooem ..... Mr. Sidney Smith
Auctioneer's Clerk ..Mr. Ian Lloyd McKenzie

Genuine attempts to introduce novelty into the music hall should be carefully nurtured. We must therefore accord high praise to this effort from the brain of Billy Merson, produced at the Finsbury Park Empire on Monday. "This Is The Business" is not only distinctly original in form, it is original in type, and though described—most inadequately—upon the programme as a "comic episode," this sketch contains the humorous quite as largely as the comic element. It is really uproariously funny. The curtain rises upon a scene depicting the office of an auctioneer, one Mr. Dooem, where we observe the purchasing by Mr. and Mrs. Giggleswick of a small "general" shop and business. And here, at the very outset, fun comes in at the door in the persons of the two comedians who portray the Giggleswicks. Scene two, representing the exterior of the "general," affords rare comicality concerning the art of furniture removal and an imperious policeman. Finally, in the third set, showing the interior of the shop, a musical finale (a very laughable number, introducing a number of shop characters) brings the whole to a mirth-compelling conclusion.

A somewhat slight story? Yes, but ample comic incident, a plenitude of pure fun, and some excellent comedy acting combine to make the act satisfying and enjoyable; therefore we unhesitatingly pronounce it as unquestionably meritorious. Messrs. J. Nightingale, W. Fullbrook, and Arthur Stigant work truly hard, and deserve in full the applause awarded them. The music by Alfred Carpenter adds not a little to the general effectiveness, and the scenery of Thomas Dunn is above reproach. On Monday evening, at the first house, the sketch had quite a gratifying reception, so in every way we consider it should "make good."

V.A.B.F. & I. MEETING.

AN ADJOURNMENT.

A dozen gentlemen assembled at the Bedford Head Hotel on Sunday to assist at the annual meeting of the Variety Artistes' Benevolent Fund and Institution, the number including the members of the Press, who now enjoy the privileges of subscribers. Mr. E. H. Lucas occupied the chair, and the others present were Messrs. Harry Blake, Arthur Gallimore, Fred Herbert, Tom J. Morton, Ken Gallimore, T. C. Callaghan, Fred Hughes, and Douglas Stuart (hon. secretary). The Press representatives were Mr. Harris ("The Performer"), Mr. E. H. Sansom ("The Stage"), and Mr. Edgar White ("The Era").

The secretary read the notice convening the meeting, but before proceeding further, Mr. Harry Blake asked whether there was any rule bearing on the necessity of forming a quorum, and received the reply that there was none. Mr. Blake pointed out that there was only one member present outside the committee, and urged that as important business had to be transacted efforts should be made by advertisements in the professional Press to get a more representative meeting.

Mr. Fred Herbert moved that the meeting be adjourned, and suggested the following Sunday fortnight, whereupon Mr. Sansom ventured the opinion that the meeting be fixed on a day other than Sunday. The suggestion was cordially received, and Mr. Herbert altered his resolution to read as follows: "That this meeting be adjourned till Friday, March 28, at 2 o'clock, special advertisements being in the meantime inserted in the professional papers."

Mr. Arthur Gallimore seconded the resolution, and it was carried unanimously.

A vote of thanks to the Press was accorded.

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"IN THE BALKANS."

Romantic Water Spectacle, Produced at the Hippodrome, Manchester, on Monday, March 17.

Maza Pasha ..... Mr. Costello
Princess Zeleka ..... Miss Marie Kildare
Irmak Hassan ..... Mr. Matt Powell
Konnia Hassan ..... Miss L. Melbourne
Hiram Maccarthy ..... Mr. M. R. Nono
Mackintosh ..... Mr. Doodles
Baltzik ..... Mr. L. F. Durell
Suli ..... Mr. Frank Eaglesfield
Kasyr ..... Mr. Albini
Captain Yetish ..... Mr. W. Almero
Muratizim ..... Mr. L. A. Cooke

Mr. Hengler's romantic water spectacle, "In the Balkans," produced at the Manchester Hippodrome on Monday last, provides a striking pictorial representation of scenes which have peculiar interest on account of their association with recent events in the Near East. The time chosen precedes the actual rising, and shows the peasants on the verge of revolt against the Ottoman rule. Bazak Betchitz is the opening scene of action, which reveals that Irmak Hassan, a rebellious peasant, has fallen in love with Princess Zeleka, the daughter of Maza Pasha, the governor of the province. Zeleka returns the love of Irmak Hassan, and is brave enough to assert it, in spite of the fact that her lover is in peril of his life, and her father, the governor, is rather disposed to shoot than to tolerate him. The chance to shoot him, indeed, occurs, through the agency of Captain Yetish, a Turkish officer; but Irmak is saved from death by the intervention of the Princess, and conveyed instead to a tower in the castle of Maza Pasha. Princess Zeleka undertakes to lead his friends to the place of his confinement, but during the attempt at rescue Maza Pasha breaks in upon his daughter at the summit of the tower, and relegates her to a death on horseback, somewhat in the style of Mazeppa. The horse which carries her is made to take a plunge into the river that flows by the castle wall, but by this time Irmak Hassan has made good use of a file upon his prison bars, and as the animal and its burden reaches the water he dives in to the rescue. Revolt is by this time in full activity, and the reunion of the lovers is followed by an exciting stampede of soldiers on horseback, succeeded by cattle and men. The real interest of the spectacle lies in the setting, which is remarkably effective and suggestive. There is ruggedness, remoteness, and colour, in the picture of Bazak Betchitz, which is made alive by the rebels, headed by the stern old Baltzik, the dancing girls, and the anxious mother of Irmak Hassan. The frontier is also a good scene, and the third, showing the castle of Maza Pasha, is an admirable climax.

The serious interest is relieved by humour contributed by a couple of war correspondents, who attempt to beat each other in the race for news, and who, in their eagerness, come row and then perilously near extinction. One is Hiram Maccarthy, of the "Boston Comet," and the other is Mackintosh, of the "Glasgow Herald"; and it is the business of both to be funny all the time. In the first-named part Mr. M. R. Nono plays successfully, and Mr. Doodles as Mackintosh is responsible for an equal share of the laughter raised by their adventures. Miss Marie Kildare figures satisfactorily as the Princess; Miss L. Melbourne makes a sympathetic Konnia Hassan; and Mr. Matt Powell is vigorous as Irmak; while the other parts are capably filled. It is as a spectacle, however, that the piece achieves its real success, and no doubt "In the Balkans" will prove a worthy successor to the many fine productions of the kind which have been seen here under the control of Mr. Hengler. The book is by Mr. L. F. Durell, the scenery by Mr. H. O. Richardson, and the music by Mr. Harry Wood.

"THE JEWEL OF THE EAST."

An Episode, Produced at the Bedford, March 17.

Gurnjee ..... Mr. C. Clive
Ramzan ..... Mr. A. Morris
Rani ..... Miss Patricia Clive
Little Rani ..... Miss Eileen Jowitt
Captain Hastings ..... Mr. Percy Davison

Produced by Mr. Percy Davison at the Bedford on Monday evening, this sketch made an instant success. The author, whose name is not given, has written an interesting and telling little story of India, which is woven round a famous diamond, "The Jewel of the East," which was taken some years before from a temple where it was deposited. A curse has ever been on the stone, and on the Feast of the Great Moon—the moment when the play opens—the priest has vowed vengeance on the holder of it. Captain Hastings comes to visit his native wife and her child, and shows her the stone. Rani is in terror, for she knows the curse on it, and tells Hastings, but he makes light of the matter. The advent of the high priest, however, warns him of the danger he is in, and after a narrow escape from poisoning at the hands of the priest he shoots him at a moment when he attempts to stab Rani and secure the jewel which she is wearing. The characters are capitally acted, notably by Mr. Percy Davison as Captain Hastings, and Miss Clive, who is very impressive as Rani. Mr. C. Clive plays the High Priest with dignity, and little Miss Eileen Jowitt impersonates her part naturally, and contributes a very charming Oriental dance at the opening of the sketch.

THE WELSH LADIES' CHOIR.

An agreeable addition to the programme at the Palladium on Monday was the Royal Welsh Ladies' Choir, conducted by Mme. Hughes-Thomas, L.R.A.M. The choir is acknowledged to give admirable renderings of Welsh national music, and in its successive tours of England, France, Germany, Australia, and America, it has been welcomed with great enthusiasm. Mme. Hughes-Thomas, the daughter of a noted and eminent Welsh preacher, has formed the choir of a selection from the best of her pupils. The excellence of her training has resulted in a delightful freshness of tone, a remarkable clearness of enunciation, and a purity of intonation which is as rare at it is acceptable.

The ladies wear tall Welsh hats and caps, and carry knitting needles and red worsted, as a touch of local colouring. Some of their selections are unaccompanied part songs; to others an accompaniment is supplied by a lady at a piano. One of their most successful songs was "God Bless the Prince of Wales," which was warmly encored, the choir giving "Home, Sweet Home" in response to the recall. A song entitled "Absent" was also very successful, and their selections included "The Men of Harlech," "Comrades in Arms," and "Cymra Fydd." The fresh, ringing, youthful voices, with their appealing quality and perfect blending, make a refined and refreshing addition to the excellent variety bill at the Palladium.

Once more has Professor Redman, of Pacey's Vaudeville Agency, been honoured by Royalty. A short time since H.R.H. the Prince of Wales kindly thanked him for his song-poetry. "A Hero and a Man," and last week he received from the Prince a most courteous letter thanking him for his national poem, "The British Flag." This is the eleventh letter of thanks Professor Redman has received from Royalty, the former letters having been sent him by H.M. the King, by their late Majesties Queen Victoria and King Edward, and by other members of the Royal family.

SPORT AND PLAY.

With the coming of the Easter holidays, those of a sporting turn of mind are highly exercised in the attempt to spot in advance the winners of the classic events during the racing season, which is now about to open. But racing is so speculative a matter at best that it is none of our purpose to discuss here the "certainties" which the Turf "prophets" write about with such cocksureness. We merely use the circumstance to point a moral, and that is, that in another domain of sport—musical entertainment—there is one prophet whose prognostications are never at fault, who always tips winners, who presides over a stable that houses none but "stayers" combined with sprinting powers. That is the class of goods that everyone is safe in putting his money on, with the certainty of a highly beneficial return. Need we say that the prophet referred to is none other than Mr. Bert Feldman, of the great publishing house in Arthur-street, who is hailed as the Emperor of syncopation in every part of the world to which rag-time has penetrated.

Whatever may be the ultimate fate of rag-time, no one will deny that it is destined to be the fare that will be dished up by the pierrots for holiday-makers' consumption. With this knowledge in view, and so as to be abreast of the times—which is their striking characteristic—Messrs. B. Feldman and Co. have specially prepared a collection of popular favourites and coming sensations. Of their past triumphs so much has been said, and is well known to everybody everywhere, that it is unnecessary to dwell upon them here. But a word of advice as to their coming successes is always acceptable; and we cannot too emphatically dwell on the importance of such numbers as "The wedding glide," "How do you do, Miss Rag-time?" "On the Mississippi," "When the midnight choo choo leaves for Alabam," "Everybody two-step," "Be my little baby bumble bee," and their latest Irving Berlin acquisition, "Snooky Ookums," which, perhaps, will outrival anything even the great Arthur-street firm have given us during the past season. There is not the least reason to doubt about the great merits of "Snooky Ookums." It is now the one topic in professional songland, and it is the assured top note of the season that is coming. This is not a case where a great politician's advice of "Wait and see" should be followed. No, what we should urge upon every artiste interested is to grab "Snooky Ookums" at once, be the first in the field with a novelty song that is going to make history, and which will add to that magnificent wreath on Feldman's brow which even at present is of such goodly proportions.

We mentioned in a recent issue how rag-time had caught France in its encircling coils of pleasance, after the complete subjugation of Albion; and now comes the cheering, albeit novel, intelligence that the "gay capital" of that charming country—always the leader in fashion modes—has become so intoxicated with the sparkling wine of syncopation that a new head-covering, to be called the "rag-time hat," has been placed on the market, and has created quite a flutter in the millinery dovecotes. They say that "imitation is the sincerest form of flattery," and so we have another conquest to add to the long list which the rag-time king has placed to his credit within the short space of twelve months. What innovation will we have next in honour of the world's craze, one may well ask?

Of ballads Feldman and Co. have a thousand, but the champion—in fact, one in a million, if the seeming paradox be pardoned—is undoubtedly "When I lost you." This is the ballad that everybody is singing or intends singing. This is the song that holds an audience entranced, and at the close brings thunderous applause as its reward. From all quarters its instantaneous success is acclaimed, and front-rank performers are clamouring to be allowed to feature it in their répertoire. In this charming ballad Messrs. Feldman and Co. have got a song gem that will worthily maintain the traditions of this marvellous house of unpredecented successes.

Another hustling week has to be recorded for the house of Feldman. It is a case of "star" after "star" ranging themselves under the conquering banner which floats over the Arthur-street citadel. Every revue in London and in the provinces scintillates with their melodies and sparkles with their gems; the entire country is under the spell of Feldman's magic, and the cry is "Still they come." For the new Empire revue the house of Feldman has supplied the principal items, likewise to the London Opera House revue; and even "Hullo, Rag-time!"—the season's sensational success at the Hippodrome—has in active rehearsal several items in addition to all the numbers already supplied from the Arthur-street storehouse. Of the new melodies we will say more anon. Again the Palladium Minstrels' new show will also consist mainly of Feldman's new importations. What a tribute this enumeration of only a few productions pays to the far-reaching influence of the Feldman firm!

Miss Lil Hawthorne, who is one of the creators of the coming ballad craze, "When I lost you," is causing quite a sensation with this song at the Empire, Cardiff, this week. Miss Hawthorne returns to the metropolis shortly, when her welcome reappearance will be doubtlessly greatly added to by her emphatically successful song, of the merits of which she has rapturously expressed herself.

Miss Ella Retford, whose progress up the ladder of fame to almost the pinnacle has been rapid, is delighting audiences at the Palace and the Palladium with her splendid répertoire of Feldman songs, executed in the style of a first-rate artiste, which Miss Retford has undoubtedly proved herself to be. "I want to be in Dixie" is, of course, Miss Retford's *chef d'œuvre*, but with no less success she renders "On the Mississippi," "When the midnight choo choo leaves for Alabam," and "When the Henry Clay steams into Mobile Bay," these last being among the latest of the acquisitions by the Feldman house for exploitation in this country. The reappearance of Miss Retford in London was most cordially welcomed by her legions of admirers.

Sheffield this week is giving Miss Daisy James a right royal welcome, and, following her pantomime tradition, she relies on Mr. Feldman for her material. Both with tried and new favourites she scores a colossal success. Her triumph in "I want to be in Dixie" is traditional, and even greater is the reception given to her nightly for "On the Mississippi," which literally creates a riot in the theatrical sense. Miss Daisy James has another Feldman number in active study, which should place this talented artiste right amongst the foremost stars.

Miss Gwladys Soman, who has recently returned to town after her successful pantomime season at Glasgow, has been busy rehearsing new numbers for her forthcoming South American tour, and she will feature Feldman songs extensively. Miss Soman is almost crazy over the firm's many beautiful ballads, including "My Persian rose," of which she anticipates great things. By the way, we have it, on the authority of Mr. Bert Feldman that there is no foundation for the recent rumour of his engagement to the charming Miss Soman.

MR. JAMES A. WATTS.

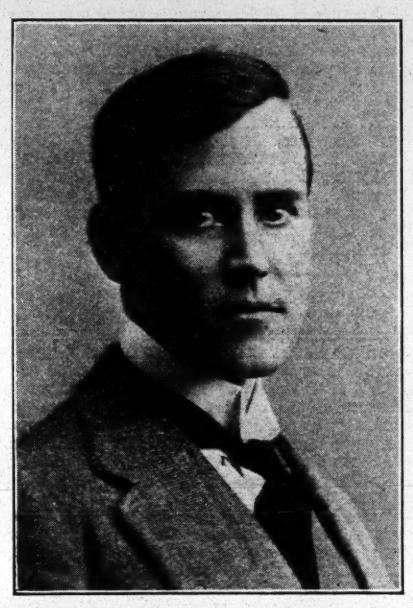
AT THE LONDON COLISEUM.

Unanimity of opinion is accepted not only as a potent factor in determining "vexed questions," but is likewise regarded as an active agent in assessing values—in connection with affairs both abstract and material. Therefore, when it is learned, from both a unanimous Press and a captious public, that there is now appearing at the London Coliseum "The New Comedian," in the person of Mr. James A. Watts, the statement brooks no contradiction. Moreover, a visit which an "Era" representative recently paid to the famous St. Martin's-lane house convincingly and entirely corroborated the above indicated dictum.

In addition to being styled "The New Comedian," Mr. Watts has been variously described as a "Satirical Exponent of Classical Dancing" (witness his study of Annallenmaudlavpova in "Rendalsong's song spring," "an Excellent Vocalist" (he possesses a fine tenor voice, bien entendu), and "an Inimitable Mimic"; but we like his designation, "A Fine Burlesque Actor," best of all—it is the most comprehensive.

Experience has taught that the exhibition of versatile talents and abnormal activities upon the stage, often assume a complexion which is prone to create a Cloak of Modesty—when away from the glare of the footlights. Thus, it was somewhat refreshing for the Journalist to find Mr. Watts possessed of a reticent disposition when invited to speak of his work. Convinced that it was but the penalty of fame that the public should learn some particulars of his achievements, the artist meekly submitted to his sentence, and spoke as follows:—

"I really commenced my career as a singer; and, being pleased with my singing, my friends persuaded me to pursue my vocal studies in France and Italy. I therefore placed myself under the best French and Italian masters for a



[*Photo by Hana*

MR. JAMES A. WATTS.

considerable time. I visited England at different periods to fulfil my engagements as a Pantomimic Artist under Messrs. Howard and Wyndham, in London and throughout the United Kingdom. Eventually my contracts grew to such an extent that I was compelled to remain wholly in England in order to fulfil them.

"During the last few years I have been playing Leading Parts in Provincial Pantomimes, and fulfilling interesting engagements in other directions. I possess very pleasant recollections of my parts in the Pantomimes at Edinburgh and Glasgow; and my last engagement (of which I likewise retain happy memories) was at the Court Theatre, Liverpool, during the just concluded season in the successful Pantomime 'Tommy Tucker.' You will recall that my agreeable associates in the popular production were the charming Miss Dorothy Ward, Shaun Glenville, and that captivating and clever dancer, Miss Topsy Sinden.

"Whilst fulfilling my engagement at Liverpool I accepted an offer from the London Coliseum Management to appear in Variety throughout their well-known Circuit. As matters turned out, however, Mr. Oswald Stoll, after witnessing my performance in 'Tommy Tucker,' was forthwith good enough to engage me to appear at the London Coliseum.

"With regard to my success at this famous Home of Entertainment, may I say that I feel both the Press and the public have been good enough to accord me more than my share of generous recognition.

"I am happy to state that I am now 'booked through' to 1916 nearly solid.

"May I mention that M. Harris Fineberg, the well-known and enterprising Entrepreneur, of Birkenhead, is acting as my Business Manager?"

Mr. Harry Barford writes from the Managers' Club, under date March 17: "It has been brought to my notice, and have had several letters in consequence, that in your issue of March 8 you state that I have started in the agency business. I shall be pleased if you will kindly deny this in your next issue. I am the only Harry Barford in this business, and have been for the last twenty-five years."

The March Hares concluded a highly successful week at Leslie's Pavilion on Saturday last. Mr. Dave Burnaby is well received for his entertaining songs and witty sayings, and jointly with Mr. Latham—whose individual efforts are also greatly appreciated—makes a big hit with the "Round of Golf" skit. Miss Fay Lonnen, Miss Bijou Dreno, and Miss Maud Aston are pleasing vocalists and comediennes; Mr. Ansell scores with "Turn dem eyes away" and "Amoyra"; and Mr. Philip Braham, at the piano, leaves nothing to be desired. The burlesque on amateur theatricals, entitled "The Gipsy Queen's Revenge," is very funny; and the Infant Quartette in Ragtime Nursery Rhymes, is well done and laughable. The concerted items, duets, etc., are all of the best. A return visit of the March Hares is promised for the 24th inst. This week the Merry Mascots hold the boards.

Peter Adair, the Royal athlete, walked to Marlborough House on Friday, 7th, and took good Queen Alexandra a box labelled "Bournville," which means "Excelsior," a bottle of Pascall's Maltex Confections, and a bouquet made up of white heather and forget-me-nots from Miles the Florist, of Covent Garden. In acknowledgment Peter has received the following letter:—"Marlborough House, Pall Mall.—The Hon. Charlotte Knollys is commanded by Queen Alexandra to thank Mr. Peter Adair very much for his letter of the 8th instant, and for the sweets and white heather which Mr. Adair was good enough to bring to Marlborough House the previous evening as a present to her Majesty on the occasion of the 50th anniversary of her arrival in this country. March 14, 1913."

FLORENCE SMITHSON'S ILLNESS.

The grave news concerning Miss Florence Smithson's health, which appeared in the papers last Saturday, caused much anxiety among her many admirers. It is no secret that she rose from a sick bed to take part in the rehearsals of the Drury Lane pantomime, and it speaks volumes for the popular prima donna's pluck that she went through the whole of the run without being absent from one of the 113 performances. Those who were closely associated with her, however, were conscious of the severe odds against which she was fighting, and it was in direct opposition to her doctor's advice that she appeared at the last few performances. So bravely did she sing up to the Tuesday night that few in front could have guessed the strain she was undergoing.

After two performances on the Wednesday she proceeded to the Imperial Restaurant (Oddenino's), where she had invited a numerous company of her pantomime colleagues to join her in a farewell supper and dance. Further interest was added to the occasion, as the following day was her birthday. Among those present was Mr. Birch, one of the directors of Drury Lane, who, out of compliment to Miss Smithson, had postponed an important directors' meeting in the Midlands in order to be present.

In seconding Miss Smithson's health, ably proposed by Mr. Charles Rock, Mr. Birch, after divulging the fact that "The Sleeping Beauty" would be repeated at the Lane next year, spoke in high terms of Miss Smithson's exceptional gifts, not only as a singer, but as an actress, and said that Mr. Arthur Collins and his brother directors unanimously decided to re-engage the charming little singer after her first performance. Shortly after the dancing had begun Miss Smithson's friends advised her to go home, which she wisely did. The following morning her condition caused her doctor grave anxiety. Since then, however, the marvellous powers of recuperation which have stood her in such good stead in the past have fortunately reasserted themselves, and it is confidently hoped that with care and a few weeks' rest her voice will be heard again in all its power and fulness. At the time of going to press we learn that Miss Smithson is much better, but it has been thought advisable for her to postpone the opening of her tour on the variety stage for a fortnight. Unless any unforeseen change occurs, Miss Smithson will make her reappearance at the Coliseum on April 7.

OPENING OF THE MAGICIANS' CLUB.

There was a large and festive gathering at 2, Gray's-inn-road, on Sunday evening, when the Magicians' Club was formally opened by its president, Mr. Harry Houdini. As we stated in our last issue, the new club will provide a long-felt want, as up to the present there has been no special rendezvous for magicians, and it should become the headquarters of magic, not only as regards England, but for the whole world.

Conveniently situated just off Holborn, the club premises comprise, on the first floor, a reception and club room, a silence room for correspondence, etc.; whilst on the ground floor are a workshop, cloakroom, secretarial offices, etc. Luxuriously and tastefully furnished and decorated, the club is replete with every comfort, and contains a unique library of technical books and a museum.

Governed by a strong committee of well-known magicians, with Mr. Will Goldston at the helm, and with a very moderate yearly subscription, the club should bring together a large following of the art—both professional and amateur. Anyone interested in magic and the kindred arts may join, and Mr. Will Godston, who has been the prime mover in its foundation, valuably assisted by Mr. Houdini and others, is to be cordially congratulated on the result of his hard work and enthusiasm.

Many photos, ornaments, and useful articles have been given by well-known masters of magic, and just at present the walls of the reception-tion-room are adorned with two particularly handsome floral offerings: a horseshoe from Mr. Houdini, and a wand, with the inscription, "Good luck, M.C.," from Mr. Godston. There is a magic clock, which is guaranteed to wake the heaviest slumberer, and remind him of an appointment; an old playbill of Anderson, the Wizard of the North, presented by David Devant; and many other ornamental and serviceable gifts.

Mr. Harry Houdini, who was given a very cordial greeting, in formally declaring the club open, paid a warm tribute to its founder, Mr. Will Godston. He extended a hearty welcome to all the members and friends present. It was the only club of its kind in existence, he believed; the subscription fee was very moderate, and he sincerely hoped it would be strongly supported. Mr. Houdini then read telegrams wishing success to the undertaking from, among others, Mr. Chris. Van Bern, Mr. George Wetton, and Mrs. Houdini, "the only handcuff he could not escape from," jestingly remarked the president.

The evening was then given over to music, song, magic, and merriment. Mr. Finlay Dunn gave a humorous sketch at the piano; and others who appeared were Mr. Harry Speller (comedian), Mr. Cecil Lyle (conjurer), Professor Earle (in card tricks), Harry Houdini (in a clever and neat exhibition of his skill), Mr. J. Hayman (in parody), and Goldin. The packed gathering, which numbered 130, included many people well known in the world of magic and variety, in addition to the president and founder being Mr. Horace Goldin, Mr. David Devant, Dr. Wilmar, Mr. Oswald Williams, Mr. F. Cull-Pit, Mr. G. W. Hunter, Mr. Harry Day, Mr. J. Hayman, and Mr. Finlay Dunn. Mr. Stanley Collins is the genial and alert hon. secretary for the first and only club of magic in the world, which already has a membership of 200. It is open daily from 10 a.m. till 11 p.m. (Sundays included) and it should be mentioned that the subscription is only a guinea a year, and that there is no entrance fee.

Miss Helena Frederick, the distinguished American soprano, who made a successful début at the Coliseum on Monday, has a remarkable compass, but her lower notes are certainly not her best, and she would be wise therefore to restrict herself to her normal soprano range, for then she sings delightfully. Her second number on Monday made too strenuous demands upon her resources, and the music is too heavy. A light, joyous ballad would have been better. Miss Frederick has a delightful manner, and at once became a favourite.

A feature—a prominent one, indeed—of one or two of the cinema houses in Edinburgh of late has been the reproduction of the plays of Shakespeare on the screen. La Scala, which is built on the site of the famous Princess' Theatre, and is, perhaps, as fine a house of its kind as is in Britain, has been the pioneer here, and the Princes Cinema, in Princes-street, has also been to the front, "Romeo and Juliet" having just been given. If more picture houses could be induced to exploit this field it is conceivable that they would hold longer the interest at least of the patrons they cannot do without. The Cinema House in Nicolson-street, too, has just finished with a Miracle play, which attracted great crowds, thus proving that plays have great power behind them.

MUSIC HALL FAVOURITES.

MISS MAUDIE FRANCIS.

"She is delightful; I am only too glad that I have been able to discover in the bright, pretty, and talented daughter of my old friend, Nelson Francis, the little lady who is obviously coming to the front, and will be one of the highest in the musical comedy world." So said no less a personage than Mr. Herbert Darnley to our representative on Monday evening, referring to Miss Maudie Francis, who is starring with Mr. Jay Laurier in Mr. Darnley's new sketch "Enquire Within," produced for the first time in London at the New Cross Empire on Monday. In this, Miss Francis plays the part of a "saucy" typist, and is a great success.

Chatting to "The Era" man on Monday, Maudie expressed her pleasure in playing the part. "I like it immensely," she said; "it is a ripping character," and her little rosy, round face beamed with delight. Not that it is her first part, by any means. For one so young she has had a vast experience. At the early age of seven she played Polly Flinders in "Red Riding Hood" at Kennington for Mr. Robert Arthur, and was quite the success of the pantomime. Then she was the Dolly in "Cinderella" at the Grand Theatre, Birmingham, with Mr. Eugene Stratton. Here Mr. Albert Chevalier saw her, and immediately engaged her for the closing six weeks of his season at the St. James' Hall, where she did a single turn with much success. Afterwards she appeared at the Gaiety, Dublin, in Fred Karno's pantomime with Winifred Hare; at the Alexandra Theatre, Stoke Newington, with Neil Kenyon; also in Fred Karno's pantomime at the Broadway Theatre, New Cross, where she played with her sister, Gladys Nelson, in "The House That Jack Built." She and her sister were also the Babes in "The Babes in the Wood" at the Brixton Theatre a couple of years back, and

[*Photo by Lang Sims.*

MISS MAUDIE FRANCIS.

the entrance of these two on horseback was quite a feature of the pantomime. Maudie, by the way, is very fond of equestrian pursuits (or, of course, as she sweetly puts it, "horse-riding"), and is often to be seen in the Row and on Wimbledon Common, riding. Naturally, she is very fond of animals, especially horses and dogs, and, we should think, Teddy bears; at all events, the public are very fond of her association with Teddy bears, for quite the most popular number in the recent pantomime "Goody Two Shoes" (in which she played the title-rôle) was her "Teddy bear" song and dance. It was at the production of this pantomime at Croydon that Mr. Herbert Darnley saw her, and immediately engaged her as lead for his new sketch, and with what happy results our readers know.

Her father, Mr. Nelson Francis, is the popular manager of the Empress Theatre at Brixton, and her mother is Jenny Barry, at one time very popular on the boards.

The Hon. Lily Montagu wrote to Miss Hoey: "We think the pageant went off very well, and not a little of its success was due to the fact that you worked so hard in producing the wonderful dresses."

A most successful entertainment was arranged by Mr. Meredith Fradd (Press representative, London Pavilion) on St. Patrick's Night on the occasion of a fancy dress ball at the headquarters of the London Fire Brigade. Amongst those who kindly gave their assistance were Jock McKay, Miss Henriquette Maude, Julian Mack, Gilbert Girard, and Miss Edith Cecil. The chairman of the London County Council Fire Brigade Committee, Lieut. Sladen (chief officer of the Brigade), Col. Fox (chief officer of London Salvage Corps), and several other officers attended and warmly expressed their appreciation of their visitors' contribution to a full night's round of enjoyment.

A week or two ago it was announced that Mr. Alfred Butt had secured for the Palace an exceptionally interesting series of moving pictures, illustrative of life and character in the South Sea Islands. As difficulties have arisen in the way of presenting them at that house, Mr. Butt has now arranged that the films shall be exhibited at the Victoria Palace every afternoon from Easter Monday onwards. Here we have a cinematographic record of a wonderful journey undertaken by Mr. Jack London, the well-known novelist, and Mr. Martin Johnson, in a little petrol-driven boat, The Snark, just 45ft. in length. The scenes depicted possess a special interest, not only as a picturesque and novel entertainment, but also from the standpoint of the student of ethnology, to whom they afford an unequalled opportunity for studying certain extraordinary types of humanity, ranging from the handsome Hawaiian to the repulsive native, a marvel of ugliness, of the Solomon Islands.

Mr. C. B. Cochran has just issued a descriptive booklet containing particulars of Carl Hagenbeck's Ark and Big Circus, which is to be the Christmas attraction at Olympia this year. According to the writer of the brochure, "Hagenbeck is a showman of heroic method—let us not abate the importance of this attribute. His first note at Olympia will be a ringing cry to the imagination. The magician waves his wand. The doors roll open upon an amazing microcosm of the brute creation, complete in its survey, from the undated Ichthyosaurian to the twentieth-century ape; picturesque in environment—vivid, passionate, humorous, and tender—for Carl Hagenbeck knows the children of his adoption in all these moods and phases."

THE GEORGE RAYMOND BENEFIT.

Whilst taking part in a football match between Tottenham Hotspur and a team of variety artistes—a match that will add considerably to the funds of the Tottenham Hospital and the Music Hall Home—Mr. George Raymond (of the Brothers Raymond) had the misfortune to fracture his leg, and now lies in the hospital he was assisting. It was felt that something should be done to alleviate any financial worries incident to a long spell of idleness, and the directors of the Tottenham Palace arranged for a ticket benefit at both houses on Tuesday evening last. The manager, Mr. G. W. Perry, and Mr. Gordon Harman, his assistant, worked like Trojans in the matter, with the result that there was a good first and a packed second house.

In addition to the full regular bill, which included such popular turns as John Lawson in "Sally in Our Alley," Harry Randall, Walter Bellonini, and Chris. Baker (a very clever comedian), a number of star artistes consented to appear. Under such circumstances it would be invidious to praise one more than another; suffice it to say that they all worked well and went "great."

When we left, at quite a late hour, amongst those who had appeared, or were about to appear, if time permitted, were Harry Tate, Harry Weldon, Little Elsie Prince, Dolly Brooke, Achmed Ibraham Troupe, Ella Erskine and Noel Phelps, Gladys Le Claire, and Kisbey; whilst a host of other good "boys and girls" were known to be on their way down.

At the time of going to press the financial result is not known, but we are confident it will be such as to reward all the helpers for their efforts, and to be of real assistance to Mr. Geo. Raymond whilst he is making, what we hope, will be a speedy and complete recovery.

JAMES NEWLAND'S BENEFIT CONCERT.

A fine array of music hall and concert platform talent rallied round Mr. James Newland last Monday evening at the King's Hall, Holborn Restaurant, on the occasion of his benefit. The chair was ably filled by Mr. F. H. Flanagan, who, in the course of a fine speech, alluded to Mr. Newland's long connection with Messrs. Brown and Le Clerq's, and their having visited every hall of importance throughout the four quarters of the globe. He was of opinion that this trio, with their clever sketches, had been responsible for more fun and laughter than any other three men that had ever lived.

He complimented Mr. Newland upon his fine array of patrons, among whom he should like to state a few, commencing with Miss Marie Lloyd, Mr. Chevalier, Mr. Oswald Stoll, Mr. Harry Nicholls, Mr. J. L. Graydon, Mr. Joe Elvin, Mr. Geo. R. Sims, and Mr. Geo. Sheldon.

Mr. Newland, in his reply, thanked the chair and the audience for their generous assistance. He had no idea he had so many friends, and hoped they would excuse him, as his heart was too full of thankfulness for what they had done for him, notably to Mr. Henry Clay, who had arranged and carried this benefit through so successfully on his behalf.

Among the artistes contributing to a warmly appreciated programme were Miss Lucy Clarke, Miss Winifred Grainger, Miss Phyllis Gray, Miss Peggy Gay, Miss Adèle Levey, the little Misses Evelyn Reid, Sylvia Lessor, Gladys Lester, Mr. Ivor Warren, Mr. Maurice Head, Mr. Will Crackles, George Neno, Fred Honor, Hector Gordon, Tommy Dunn, Arthur Verne, Geo. Fairburn, Geo. Grafton, Little Thomas, the Lyric Concert Party, and the Clay Quartette. The accompanist was Mr. Maurice Head, assisted by Miss Lily Walker. A vote of thanks proposed by Mr. E. R. Clemmens brought a most enjoyable evening to a close.

THE OLDEST CLOWN DEAD.

James Doughty, the oldest clown in the world, died at Brighton on Saturday at the age of ninety-four. It was his boast that he had been before the public for eighty-one years, and he and his dogs had been a feature of Brighton's amusements for thirty-five years.

At the age of thirteen he ran away from his home at Bristol to join a travelling circus. From the ring he passed to the stage, among the famous actors with whom he appeared being Phelps, Macready, Kean, and Irving.

He used to say that he succeeded Grimaldi at Drury Lane in 1851, but according to our records the clown in that year at the National Theatre—opened on Boxing Night by Alfred Bunn—was H. Marshall, and in the introduction W. H. Payne appeared. Doughty fulfilled many pantomime engagements at the less fashionable theatres—notably at the Standard, Shoreditch, and the Marylebone.

He eventually established himself with his dogs on the West Pier at Brighton. At the age of ninety-two he lost his wife, and four months later astonished Brighton by marrying Miss Underwood, a girl of twenty-five. Doughty, who received a pension of £1 a week from a theatrical guild, had been in ill-health for some time.

Mr. Frank Marshall is organising a Press function, to be given by the Mayor of Southend-on-Sea (Councillor John Francis, J.P.) on Saturday, April 5. The Hon. Harry Lawson and Sir F. Carruthers Gould are among those who will attend Southend will be en fête.

Little Thomas, the well-known cornerman of the Palladium, Mohawk, and Moore and Burgess Minstrels, had an overflowing house on the occasion of his recent annual Bohemian concert at the Stanley Hall, Junction-road, N., when he had the assistance of many prominent artistes.

The reception accorded to the veteran Harry Liston and Miss Lord Lumley at Buxton Hippodrome last week was of the heartiest description, recalls being the vogue each evening. Harry is really "one of the best," and long may he continue to be so honoured. How does he preserve his perennial freshness?

Miss Peggy Mills, the latest male impersonator, created a most favourable impression on her appearance at the Olympia, Shoreditch, on Monday, being the possessor of a sweet and tuneful voice was heard to great advantage in the rendering of the two numbers allotted her; the first she impersonates in a most natural manner, full of vim and heartiness, a typical sea dog of a Jack Tar, who is in love with all the girls, who is immortalised in "All aboard." For her second, "Come along boys and girls," she is attired in an immaculate evening dress, which her handsome figure shows to great advantage.

Through the kindness of Dr. and Mrs. Langun Brown, guardians of the Holborn Union, a concert was given to the inmates on Wednesday evening. An attractive programme was given, and the evident pleasure of the audience was a sufficient guerdon of their thanks for their kindly thought. Especially pleasing were the musical selections on violin, flute, and piccolo of Master Joseph Barrett, and the humorous contribution, "Wrong Numbers," of Mr. M. M. Davis. The honours of the evening, however, rested with Miss Eveline London (contralto), whose three songs were rendered with a taste and feeling that delighted the company. Miss London possesses a voice of great depth and sweetness, and should be in much request for ballad concerts.

LONDON VARIETY THEATRES.

FINSBURY PARK EMPIRE.

The programme here is rich in interest this week. The leading comedian is George Formby, who is now indubitably one of our most popular comedians. Since he created his deadly caricature of a man-about-town who was playing the game in the west, he has satirised every phase of Byronic dare-devildom with penetrating whimsicality. On Monday evening, for example, he sang a number entitled "They're all good lads," in which he pretends that he is a ruthless leader of a gang of swell-mobsmen. The effect is astonishingly droll: the very quintessence of quaintness. His other song, "We all went marching in," he sings attired as an American light comedian, and is quite as good as anything he has yet done.

Lily Lena, daintiest of comediennes, partakes a large share of applause. An enticing, cheeky manner, grace of movement, and true stage presence ensure her ready success. Her first song she sings attired in an exquisite confection of pink (far beyond the description of a mere male person). The song has a catchy, tuneful refrain to the words "The girl who lived over the way." Another number (in another most attractive costume) is a saucy morsel entitled "My Boy." To round up, Lily Lena sings in dangerous widow's weeds "If you don't want to be my husband, will you let me be your wife?"

Wheeler and Berkeley present their comedy duologue, "The Toff and the Taxi," with considerable success. This item has improved greatly since the writer last witnessed it, and as it has always been original, it is now a really capital item. Wild, Willie, and West are indeed eccentric acrobats. They are also very clever, as they prove conclusively in their comedy scena. In this they represent bricklayers, and contrive to extract much fun.

Mike S. Whallen is, we fancy, paying his first visit to this house. Anyway, the audience gave him a princely recognition on Monday. He is an excellent raconteur, with capital material and telling delivery. Humour he abounds in, and pathos he plays upon gently but firmly in his "Touch of nature." His song with extempore verses is, however, still the best part of his performance, and creates great excitement.

The remainder of the programme includes the Princess D'Aryaba, in a unique dancing scena, "La Sylphe." In this venture the princess is aided by a delightful child-dancer, La Zafra, who is seen to special advantage in Mendelssohn's "Spring Song." D'Aryaba's other assistant is Mlle. Nova, a gifted exponent of her graceful art. Ethel Loftus, an amusing comedienne, carols "I know a thing or two"; Harry Blake earns applause as "The Man in the Moon"; and the Bioscope concludes.

THE SOUTH LONDON.

A distinctively attractive top of the bill here this week is Maskelyne and Devant's wonderful illusion, "The Window of the Haunted House." This mysterious trick act was witnessed by an attentive house on the night of our visit, and we must admit the show seems more bewildering than ever. Mollie Seymour, although billed, did not appear at the performance we attended. In place of the vacancy thus caused, however, the management showed a capital film of the Boat Race from start to finish. Wilfred Burnand presents some of his latest character studies, perhaps the best being a clever imitation of Mr. Jack Pleasants in "I'm twenty-one to-day." This turn was much appreciated. Rosie Ray is a promising juvenile whose two numbers, "My heart is with you to-night" and "Row, row, row," received adequate acknowledgment. Harry Levine, in two not very well selected songs, "The house next door to mine" and "Man," was only mildly amusing. Described as a comedienne with a contralto voice, Gladys D'Molen made good with "You're my pal," and, of course, a rag-time number. The latter certainly suited her vivacity better than the first, and was warmly applauded.

A cleverly-written sketch, and one which grips the interest throughout, is "Detective Keen," very ably presented by the Jesse L. Lasky company. Mr. R. Heaton Grey gives a clever and amusing representation of the cool-headed gentleman mobsman, and is to be congratulated upon an easy and natural piece of acting. He is ably assisted by Miss Winifred Wing and Messrs. Harry Reynolds, Ernest Lindsay, and Herbert Neild. The sketch was received with much well-deserved applause.

Miss Maidie Scott, who was to have appeared, was unfortunately prevented from doing so. In her stead, however, that clever American comedienne, Josephine Davis, presented her singing act. In some charming costumes, each chosen to suit its particular song, she entertained the audience with three ditties, "I want a man like dad," "An Italian serenade," and "In my harem." All were enthusiastically received. A word of praise must be accorded to the gentleman who officiated at the piano throughout this act (name not on programme). A diverting act is presented by Rowlands and Ford, the Welsh and Scotch comedians, whose clever cross-talk and funny antics kept the house in roars of laughter. The Palace Bioscope projects some good films, and the orchestra, under the direction of Mr. Charles E. Howells, performs some tuneful selections.

HACKNEY EMPIRE.

There is an old saying that variety is charming, but it would seem that persistent success is to attend this popular hall ad infinitum. Certainly, on the evening of our visit it speedily became a matter of difficulty to cope with the enormous audience that assembled. The bill for the current week is up to the usual high standard here, and is as diversified as the most exacting taste could desire.

Rene Ralph, having concluded her pantomime engagement, opens the programme with a song of the usual type about girls, and is heartily greeted. The Crisps are presenting their well-known speciality, "The Little Deputy," and it is as successful as ever. Both artistes are without doubt most accomplished dancers. Coram, the military ventriloquist, is one of the popular features of the evening. His patter is really amusing, and he soon had the audience in the best of humours. Needless to say, his reception was enthusiastic.

Dainty Miss Jen Latona got a specially warm welcome on making her appearance. Her interesting répertoire consisted of "Dixie," "Rum Tum," a song about the seaside, and another number on girls. It will be observed that Mr. Bert Feldman is once again strongly represented in this selection. In the hands of this gifted little lady, all these numbers made good. The house giving powerful assistance in the seaside number. The applause at the end was of that character reserved for popular favourites here. Rinaldo, the wandering violinist, also caused a furore. He selected for his opening selection the well-known "Poet and Peasant" overture. Charles Stevens, convivial comedian, is also meeting with favour in one song. Doring's Pigeons prove to be an attractive and clever show. To the ordinary mortal it would appear to be an almost hopeless task to train birds of this type with success. However, they prove to be exceedingly intelligent and throughout various tricks kept the audience thoroughly interested, applause being very early at the conclusion. Potter and Hartwell put quite an extraordinary act. Both the lady and gentleman are expert acrobats, the latter having one of the most flexible bodies that could be imagined. They concluded their performance with an amusing skit on a cricket match, which created a good deal of laughter, and they had a very cordial reception.

Helena Millais and company are also presenting the well-known sketch, "Silver Creek." This is a typical American cowboy playlet, with plenty of exciting action and plot. It is excellently played. Miss Millais, herself, as Nance, gave a nicely balanced performance, and put a good deal of power into the scene which ends the play. Mr. Wm. Fraser-Brunner, as Fenner, gave a really clever character study. As Weybridge, Mr. Douglas Cecil played with quite the right touch; and Mr. Skote Best, as Mason, portrayed an intense rôle with conviction and success. The remaining parts were all in good hands, and there could be no doubt as to the complete satisfaction the performance gave.

The Bioscope shows some excellent films of the recent exciting Boat Race, and Mr. Harry Rattray's fine orchestra contribute in no small measure to the pleasure of the evening.

Mr. George Macleod, the acting-manager, and Mr. J. T. Watchorn, his lieutenant, are courteous and attentive in the front of the house.

COLLINS'.

A capitally diversified bill is in evidence here, and although "Holy Week" may keep many people away, those patrons of this capital house on Islington Green are undoubtedly in for a good time. Miss Jane Ayr, the miniature Margaret Cooper, is exceptionally good at the piano, her "Tale of a Lobster," and her imitation of Paderewski showing that she is a juvenile pianiste of exceptional ability. Miss Katie Cohen revealed the possession of a powerful soprano voice and contributed two excellent songs. Mr. Ernest O'Neil presents "Sandow," a very intelligent donkey, which proved in all respects to be a very unique entertainment and one which the audience were not slow in appreciating. Mr. Albert Christian, a baritone with a rich voice, contributed "Father O'Flynn," this being somewhat appropriate on St. Patrick's Day, and was accorded an excellent reception. The Four Heidelbergs, in their merry musical mélange, proved a very attractive and really clever turn, the lady of the party giving a fine vocal effort and dance, whilst the rest of them kept the audience bubbling over with mirth by their humorous muscular and acrobatic business.

A strong attraction of the bill is

"A GIRL IN EVERY PORT."

Jack Summers .....Mr. Tom Seymour
Jane .....Miss Jessica Black
Hannah .....Miss Irene Moncrieff
Rose .....Miss Eileen North

Tom Seymour and company, in this amusing piece, provided a very humorous and diverting twenty minutes, and kept the audience in one continual roar of laughter. As can well be imagined, it deals with a sailor who has promised to marry three girls—one a cook, another a maidservant, and the other a maid-of-all-work. All three happen to be engaged in service in the same house, and when the sailor returns to Portsmouth and comes across the three girls in one room an exceptionally funny Gilbertian situation is created, and after some ludicrously funny business all ends happily. As Jack Summers, the sailor, Tom Seymour kept the audience laughing heartily, and fully deserved the tumultuous applause accorded to him. Miss Jessica Black as Jane, the tweenie, was no less successful, whilst Miss Irene Moncrieff as Hannah, the cook, and Miss Eileen North as Rose, the housemaid, made the most of the opportunities afforded to them and contributed their quota to the success of what proved to be an excellent production in all respects.

St. Hellier and Dorothy, the pavement pals and winners of the "Encore" Trophy Cup, 1912, have a very attractive and artistic act in music and mirth, and received the cordial plaudits of the audience. The Louis Brocades contributed a charming old-world vocal and instrumental scena, which proved very unique and quite one of the best musical acts of the evening. Included in their act are two exquisitely rendered instrumental quartettes, a duet on piccolos, two songs, and a very unique minuet. The orchestra, under the direction of Mr. Hampden Ross, gets through a lot of work, whilst the general-manager, Mr. J. T. Cuddell, ably controls.

POPLAR HIPPODROME.

A capital bill is in evidence here this week, and when our representative visited this house on Monday he found the building filled by an enthusiastic and appreciative audience. Miss Gertie Gitana heads the bill, and, as usual, is a conspicuous success, her items, "Yesterday you called me sweetheart" and "Song-bird," gaining her salvos of applause, which are thoroughly deserved. Mr. Arthur Ferriss was excellent in his comedy sketches, and the Christie Duo present their comedy and dancing act, the male artiste of the duo being exceptionally clever, and well merited the encouraging applause which attended his efforts. Mr. Dave Samuels, the well-known Hebrew character impersonator, contributed to the general mirth, his first song, consisting of parodies in Hebrew of all the latest rag-time numbers, being a great hit, and, perhaps, the better of the two. Alanson is a clever American equilibrist, performing a number of daring feats, and also introducing a clever novelty electrical speciality act.

Miss Evelyn Beresford presented a powerful piece of emotional acting in her portrayal of Margaret Holmes, in her dramatic episode entitled "The Money Spider." She possesses an admirable stage presence, and is an actress of no small merit. She was well supported by Mr. Edward McLean as Gordon Holmes and Mr. Elliott Ball as Richard Furgus, a mill owner. Another powerful dramatic episode is entitled "Settlement," in which Miss Florence Creagh and company are seen to excellent advantage. Mark Drayton (admirably portrayed by Mr. Henry Hatchman) is a smooth-tongued villain, who, having robbed Jock Winter of £10,000, by falsely promising to give it to his only daughter, Bess Winter, leaves Australia, and induces the latter to lead a life of shame with him, giving her £100, which he tells her is all her father possessed. Jock Winter, however, supposed to be dead, eventually finds Mark Drayton, effectually remonstrates with him, and obtains complete revenge. Bess Winter is capitally played by Miss Florence Creagh, and Mr. Allan Hope undertakes the part of Jock Winter with quiet sincerity, but is a trifle weak in the emotional parts; whilst Miss Beatrice Elsie was quite at home as the maid-of-all-work.

The audience were treated to a rare piece of fun when Miss Millie Payne, the low comedy artiste, contributed "The unbreakable 'pudden' basin," whilst her "Waltz me to-night" absolutely brought the house down.

EMPRESS, BRIXTON.

John Tiller's Eight Rose Girls (on Monday evening there were only seven) occupy a prominent place in the bill here, and sing and dance delightfully. They are all charming young ladies, and very prettily dressed. After commencing with "Everybody two steps now," song and dance, three members of the troupe execute a march solo in a finished manner, and Miss Maureen Desmond, the leader of the crowd, does a step dance very skilfully executed. A concerted number, "The Shadows," was not very effective on the night of our visit.

Jack Pleasants is always funny—three numbers were demanded of him—"I'll be out all night to-night," "She makes me walk in rag-time," and "I've never been married before." In this latter number, Jack appears immaculately (?) dressed, with lavender gloves and a daisy in his buttonhole. A very clever artiste is Mons. Foot-Gers, and he got home each time with his imitations of Caruso, Harry Lauder, and Mlle. Gaby Deslys.

Martyn Roland and company, in "What Every Woman Ought to Know," are well received. In short, every woman ought to know how to "ju-jiteu." Whether this is good advice or not, we will not venture an opinion, but the sketch is quite funny and exceedingly well played. Fred Camplin, in his "policeman" number (reminding one somewhat of George Carney), although first turn, managed to extract a deal of laughter from his audience; his patter with a partner on the stage was quite funny in parts.

That Monday was St. Patrick's night was not lost sight of by the management, the orchestra rendering "The Blarney Stone," and Miss Elsie Kerry, described as "the Irish girl," singing "Mavourneen" and "Hennessy" in an accomplished manner. She is bright and vivacious, and looks picturesque in her green costumes. Mignon and Frasettis, in an artistic musical and dancing act, are prominent in the bill. The little lady who plays the piano, and dances two or three simple dances in a charming manner, is certainly the cleverest artiste, and she was awarded unstinted applause on Monday. Rosie Reys has a genuine contralto voice, and is heard to great advantage in "What would my life be without you?" but we think her best number is "Roll on, the dark, deep blue ocean," in which her phenomenal vocal powers are heard at their best. Lievin and Pantzer, in their speciality act, "A Lesson in Physical Culture," perform some wonderful feats, and wind up with a sensational jump. This is quite a good turn.

WOOLWICH HIPPODROME.

Heading the bill here is Gertie Gitana, the star that never fails to shine, who is at the top of her form. She contributes three items, and also introduces new business in the shape of a saxophone solo. Her vocal numbers are, "Yesterday you called me sweetheart," "Songbird," with an accompanying dance, and "My Irish Maggie." She repeats the last-named melody as a saxophone solo. Each item was received with vociferous applause.

Lily Flexmore is truly a clever and versatile little lady. She sings beautifully the song "They always come out in the sun," and follows by a splendidly executed eccentric dance—indeed it may be called acrobatic or contortionist, but well-timed, neat and smart; she had a great reception, and deserved it.

Tim O'Connor, a brother of Jack and Evelyn, is a rising young comedian, and should make a name for himself. He has a pleasing song, "What is an egg?" and follows this up with a fine acrobatic dance. Bi-Bo-Bi, the Sousa of the bells, is excellent in every way.

Minnie Leslie presents a comedy act entitled "Sister Geraldine," a smart little playlet dealing with two nuns, one worldly and the other spiritual. The former, who under her robes has donned male attire, tells Sister Alice that she is eloping with a man that night. Alice is shocked at the news, and leaves the room. Sister Geraldine disrobes, and prepares to leave, but before doing so sings a beautiful song entitled "The waltz of love." In the opening she sings a pleasing little song, "At the convent." Both numbers, as well as the introductory music, are specially written by Jack Thompson. Miss Leslie, besides possessing a fine voice, is charming as Sister Geraldine, and Miss M. Glier ably supports her as Sister Alice. The turn secures a most enthusiastic reception.

Nash and Noel, the popular sporty comedians, always go well here, and their patter is clean, crisp and smart. Their duet, "Don't care a button if it snows," has been most appropriate this week. Jimmy Sutton does wonders at the piano. He first of all makes "Bluebell" his theme, and gives imitations of the same upon the gramophone, street organ, musical box, etc. He then plays the "Wedding March" in rag-time, followed by "Holiday rag-time twostep," and then an imitation of a small child singing "Smartie," an American ditty. H. O. Wills, the Water Rat, is a scream; his numbers, "Higher and higher and higher," is more than funny, whilst his parody on "Alexander's rag-time band" is ludicrous in the extreme. The audience simply roared. Rose Atherton, supported by a fine company, presents a novelty playlet, "Only a Butterfly," adapted from W. P. Maxwell's famous story, "The Choice." Miss Atherton is very good as the butterfly girl who eventually captures a "mug." Assisting her are Messrs. Rene, W. Owen, R. Neville, Geo. Lester, and Arthur Trail.

CHISWICK EMPIRE.

As usual at this house, there is a nicely diversified programme, sufficient to tempt the most blasé. Minnie Mace is here with brightness and infectious vivacity; and the "Great Roland" finds a place in the bill and in the estimation of the audience. An accomplished artiste—alert and keen—Roland performs his tricks with clean-cut dexterity. Among the feats that elicit general inquiry are "The Magic Metamorphoses" and the "Magic Screen." The entertainer met with a distinctly flattering reception. Harry Weldon, of "Stiffy" fame, is an amusing wag, and is responsible for much merriment; and Kitty Colyer, fresh from her triumphs in the district, is at her best with a rag-time selection, "Mississippi," which is voted one of the successes of the evening. An identical verdict is scored with a lullaby, "My Baby"; as a dancer, too, the gifted little lady is delightful. From terpsichore we get to the joys of bucolic life, and Merry O'Gust comes along with his marvellous farmyard imitations, which, apart from their fidelity to nature, amuse everyone.

"The Village Fire Brigade" is the subject of hilarious merriment. Alfred Lester, as the Captain, is deliciously droll, and he receives splendid support from the members of his company. Harris and the Lady Journalist are both distinctly clever impersonations; while Alfred Lester is the same inimitable funmaker as ever. "The Village Fire Brigade" is an unqualified success. The Sisters Pounds, mimics, who have built up a reputation by sheer merit, give selections from "Sweet Nell of Old Drury," which are keenly appreciated, as is an imitation of Joseph Coyne in "The Quaker Girl." "The Little Puritan," by Francis and Stuart; and the Durants complete an exceptional bill.

THE GRANVILLE.

A great attraction at the Granville this week is found in the voluble prodigy, Little Freddie Hackin, in his quick-change scene, "A Night at the Pantomime," a sketch which affords Master Freddie heaps of opportunities to display his remarkable versatility, a versatility which is something approaching the marvellous in one so young. Another powerful draw was the aquatic turn of Kirk and Saraski, who performed under the water several startling feats, the climax being reached when Miss Saraski successfully played the coach-horn whilst being immersed in the tank. Mr. Walter Stockwell sang a couple of songs in his usual breezy style, the ditty, "Give me the girl in the plain cotton dress," being a general favourite; and Miss Victoria Campbell, daughter of the chief piper to the late King Edward VII., fully justified her description of the Scottish nightingale, being the fortunate possessor of a voice of undoubted power and sweetness.

Mr. Harry Claff, assisted by Miss Alice Tremayne, created quite a furore with his operatic novelty, "The White Knight," his handsome stage presence being generally admired, and his song, "A thousand years ago," is as rapturously welcomed as ever. Agile Wallace Lupino warbles "Something in the City" effectively but it is in his dancing that this nimble-footed comedian excels. The farcical sketch, "Getting the Bird," was humorously handled by Aubrey Fitzgerald and company, Mr. Fitzgerald's impersonation of the stage-struck dude being a clever character study, and thoroughly amusing. Other welcome turns were Mr. Harvey Brinton, a clever entertainer at the piano; and Miss Victoria Glenn, a comedienne of pronounced vocal ability. The Bioscope films were steadily screened and the orchestra was excellently conducted by Mr. Frank Thomas.

KINGSTON EMPIRE.

A strong feature in the programme at the Kingston Empire this week is the celebrated Drury Lane band under the direction of Mr. James Glover, the conductor. The band plays a different series of selections each night, and at each performance their efforts were loudly applauded. Supported by vocalists, the band also performed at a sacred concert on the evening of Good Friday. Another powerful attraction are the performances of Mr. Oswald Williams, an illusionist of exceptional merit. Mr. Williams, who was assisted by Winifred La Barte and others, performed a number of tricks that completely baffled the audience, and his efforts, which included a magical pantomimical sketch entitled "Who's Who," was received with enthusiastic plaudits. Included in the programme is Nora Emerald, a patter comedienne, who sings "Mary Brown" and "Way down south in Caroline," keeping up a continuous patter in the latter song whilst dancing that was admirably done. Tom and Neil in "Hits and Bumps," are a couple of artistes who display much skill in knockabout boxing and wrestling, and they also display cleverness in dancing. Arthur Rigby introduces "Clare, the Cleaner," in a sketch and a rag-time song, which are much appreciated; and the Denisons are loudly applauded for their clever dancing. The programme includes Tom Woottwell, a comedian who won much applause for his efforts.

RICHMOND HIPPODROME.

If quality counts, the Richmond playgoer can hardly complain, for this week Mr. Tilley has provided no less than six plays for each performance. It is a matter for nice discretion as to which is the pick of the bunch. Perhaps the honours of the evening belong to "Cupid, Unlimited," by Jose G. Levy and Percy Barrow. This was merrily rattled through by Mr. Sydney T. Pease as Charles, and La Rubia as Dorothy; able support is lent by Miss Sibley and Mr. P. Derham as Sam.

"The Medium" (adapted from the French), was well received, and "Snore—and Sleep Alone" won recognition; then there was Mr. Barrow's comedy, "French Leave," quite amusing, and "Striking Home," another adaptation from the Gay City. Excellent work is done by Miss Lucy Sibley and Messrs. C. A. W. Brown, W. Abingdon, and L. Lowder. "Seven Blind Men" is also included in the bill. The experiment is not without novelty, and has received fair support.

AMUSEMENTS IN SOUTH AFRICA.

(FROM OUR OWN CORRESPONDENT.)

CAPE TOWN, Feb. 26. — Opera House.—Sole Lessee, Mr. Leonard Rayne; Sub-Lessees, Messrs. Chas. Howitt and A. Phillips. — Patrons of the Opera House are delighted with the excellent performances by the clever all-round artistes Messrs. Howitt and Phillips have got together. "The Barrier" has proved a grea hit, and good houses rule.

DURBAN, Feb. 23.—Hall-by-the-Sea.—Managing-Director, Mr. Edgar M. Hyman; Local-Manager, Mr. W. E. Simons.—Director Hyman continues to send us good talent from Johannesburg. This week's programme, as usual, maintains the usual high standard of excellence, and the management's reward is packed houses nightly. The premier turn on the bill is Fred Elton, at the piano, one of the best acts of the kind we have seen here. In Gracie Grahame we have a charming comedienne, and audiences are delighted with this clever artiste. Cumin and Seaham create a riot as knockabout comedians and jugglers. The act is a legitimate one, and scored heavily.

Criterion Theatre. — Managing-Director, Mr. F. G. Tucker.—Topping the programme here is Larry Lewis, a quaint comedian and a good top liner. Pretty Violet Stockelle, charmingly gowned in the latest Parisian fashions, sang herself into public favour, and was most popular throughout. Frank Dunlop, dame comedian, is very funny. Ernie Percival (smartly dressed), with a good voice, made his cleverly written songs go with a real swing. The Purdens introduce clever and original patter and songs, and are very popular.

JOHANNESBURG, Feb. 24.—His Majesty's Theatre.—Lessees, Messrs. B. and F. Wheeler, Ltd. The Trocadero Orchestra, pioneered by Mr. Arthur de Jong, well known to South African theatrical life, opened here last Monday. The orchestra, under the leadership of Mr. Jacques Jacobs, has made an instant success, and has fairly popularised rag-time on the Rand. In addition some selections from the operas were finely rendered. The orchestra stays here another week, and then Mr. H. B. Irving returns with "The Bells" and "The Sin of David."

Standard Theatre.—Sole Lessee, Mr. Leonard Rayne—"La Poupée" has had a very successful three weeks' run, with Miss Freda Godfrey in the title rôle. "The Doll" is quite Miss Godfrey's best rôle. To-night "The Prodigal Son" is being revived, with Mr. Leonard Rayne as Magnus.

Empire.—Business at the Empire is booming. Last week's company included: Fred Elmo, comedian; La Belle Greta, serio and dancer; Webster Bros., trick cyclists; Ruth Davenport, comic opera singer; James and Elsie Finney, aquatic marvels; Tom Clare, at the piano; Three Wartanas, lady jugglers; Far and Farland, laughter merchants; Grassie Bros., acrobatic and musical novelty act; and Marie and Billy Hart, presenting "A Circus Girl."

Palladium.—Managing-Director, Mr. J. L. Sachs; General-Manager, Mr. R. B. Young.—The Palladium will open next Saturday (March 1) with a company of 40 star artistes. The building is just being completed, and will no doubt be one of the finest theatres in Africa. Mr. Sacks, the Managing-Director, is well known, and Mr. R. B. Young is a very popular manager.

Orpheum.—Manager, Mr. E. D. Martin.—The Orpheum is holding its own and attracting the crowds. Last Thursday a matinée (the proceeds of which were devoted to the Capt. Scott Fund) was crowded, and a substantial cheque placed to the credit of the fund. Chas. Erard, at the piano, has been very popular in addition to other star turns and pictures.

Mr. H. B. Irving has had a very successful season at Pretoria, and was on Friday night the guest of the Savage Club.

CONTINENTAL VARIETY.

"It is an unfortunate characteristic of the English race," says a writer in a recent number of the "Englishwoman," "that while it almost invariably shows a greedy and almost impudent curiosity in the affairs of other peoples, it has a most convenient manner of closing its eyes to the glaring distress of its own kith and kin. Thus it often happens that while the wise men of the nation are deciding whether the Chinese are to smoke opium or not, and other similar questions, certain reforms sorely needed at home, and affecting the moral welfare of the whole British race, are for some unknown reason neglected, or lightly dismissed as too trifling for consideration. A typical example is furnished by the totally inadequate measures taken for the protection of young English girls appearing on the variety stage of Europe, more particularly, perhaps, of Eastern Europe, for it is on the East European variety stage that the greatest abuses and most open forms of 'sweating' of human labour exist. If a line be drawn from Berlin to Rome, it may be said, with certain reservations, that west of this line such a thing as a genuine variety stage, where the object of the music hall manager is to provide a genuine and harmless entertainment for their clients does exist, but that east of the dividing line the variety stage is a subtle form of glorified prostitution and moral debauchery. As, however, it rarely happens that an English girl finds her way east of the boundary line without first having made the round of the more or less genuine halls of West Europe, it is necessary to make some comparison between these two divisions, and to point out the methods by which girls pass from the one division to the other. At the same time, it must not be thought that the variety stage of West Europe—and this includes England—is without its blacker side. The life of a variety artiste is fraught with difficulty in any country, and there are 'hells' in France and England far more pernicious than anything in Russia, or even in the Balkans. The exposure of such places does not lie within the scope of this article, and if at times the writer seems unduly hard on the state of affairs prevailing in Austria and Russia, it must be remembered that he is attacking not individual countries, but a system which is little known in England, and which on health considerations alone must strike even the most indifferent reader as an intolerable form of slavery.

"Of late years the Continent has been a centre of great attraction for English girls. The variety entertainment is, or was, a purely English art, and English performers—often, indeed, unworthy of the name of performer—are more popular on the Continent than those of any other nationality. This is proved by the large number of foreign artistes who adopt English names and sing in English. Not unnaturally, the Continent exercises a certain fascination over the English artiste who has not sufficient talent or influence to earn a large salary in England. The life is more comfortable in many ways. Girls hate the continual travelling in England, the weekly changes from town to town, and the squalid discomfort and drab dulness of the English provincial lodgings. They have more liberty abroad, a better chance of making money, and far less competition. An artiste who would have some difficulty in appearing at all in any well-known English 'hall,' may quite easily rank as a 'star' in Stuttgart or Dresden. It is therefore scarcely a matter for wonder that the number of English girls on the Continental stage is increasing rapidly.

"Their ranks include all kinds and conditions. One may see the very best English artistes in Berlin or Paris. They do not belong, however, to the class that 'works' the Continent, and, in any case, this article does not apply to the successful artiste who is quite capable of looking after herself. Others, again, are girls from musical comedy who have launched out on their own—little dancers and singers of fair talent, sometimes, too, of good education and considerable charm of manner. Others, perhaps, are beginners who prefer to serve their apprenticeship before foreign audiences as being more friendly to the beginner than an English audience. Others hail from the underworld—from the Empire promenade, and even from the pavement of Tottenham Court-road. And while it is an undoubted fact that many of the English girls one meets abroad are of low class and frankly objectionable, now and then there appears a young girl—very often the merest amateur in her profession—whose speech and refinement set one wondering how she ever came to be drawn into this stormy life, and how she is ever to escape from it.

"The two countries which recruit English girls for the variety stage in the largest numbers are undoubtedly France and Germany. The girls are engaged either by the foreign managers themselves, who make frequent trips to England, or by the Continental agents in London. In the larger towns of France and Germany, the better class of music hall is run on much the same lines as in England, and the Wintergarten in Berlin is as respectable a place of amusement as any 'hall' in London. The place of entertainment is a genuine theatre, where prices are charged for admission and where a man may take his wife and family. The performance finishes before twelve, and the artistes are enabled to get to bed at a respectable hour. It is true that many of the German 'halls' have a Wein-restaurant attached, and that girls are occasionally bound down by contract to take their meals there, in the hopes of attracting men to the place; but similar forms of temptation exist everywhere, and, on the whole, the state of affairs in Germany is more satisfactory than elsewhere. There are also genuine music halls in France, Italy, and Switzerland. It may be said, then, that the conditions in West Europe are not very different from those in England, that performances finish early, that genuine entertainments are given, and that a girl is not exposed to greater hardships or temptations than she is in England.

"In the Eastern division a very different state of affairs prevails, and here the artiste comes into contact with a system which, for want of a better name, I shall call the 'cabinet' system. The recruiting grounds for this division are in France and Germany. In the November number of the 'Englishwoman,' there appeared a very effective article dealing with the necessity of registering theatrical employment agencies—an excellent measure in many ways, but one which, as far as the engagement of English girls on the Continental stage is concerned, cannot be wholly satisfactory unless it is made international. For example, an artiste may receive a perfectly genuine engagement for Berlin; but while she is in Berlin, no legislation in England can safeguard her in accepting an engagement in Warsaw or St. Petersburg. And this is the invariable mode of procedure. After twelve months in France and Germany, a girl has made the round of all the best halls. She cannot, perhaps, afford to go home. English girls are much less thrifty than their foreign colleagues. She must break fresh ground. An agent comes to her, or perhaps she meets the manager of a Russian or Austrian 'hall,' and without any difficulty she arranges a contract to appear for two months in Moscow or Budapest on a salary considerably larger than she has ever had before.

A Copy of "The Era" will be forwarded to any address in the United Kingdom for six stamps.

PROVINCIAL THEATRICALS.

(Continued from page 9).

NEWCASTLE-ON-TYNE.

NE THEATRE. — L., Messrs. Howard and Wyndham, Ltd.; M. D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Fred C. Sutcliffe.—This week (once nightly): Messrs. Rutland Barrington and Eustace Burnaby present "Ways and Means." The company includes: Miss Marian Ripley, Miss Delia Drew, Miss Emma Stockley, Miss Olive Wade, Miss Geraldine St. Maur, Miss Isabel Ormonde, Mr. Eustace Burnaby, Mr. Guy Dawson, Mr. Arthur Ackerman, Mr. Eric Bridgeman, Mr. Richard Trieve, Mr. F. Lee, Mr. Rutland Barrington. Preceded by "Beauty and Diplomacy." T. M., Mr. Wilfred H. Simpson. Matinée, Saturday, at 2. Next week: "A Country Girl."

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; R. D., Mr. R. Thornton; R. M., Mr. J. W. Kilgour; Asst. R. M., Mr. A. Devereux.—This week (twice nightly; matinée, Saturday, 2.30): Chas. Austin and company, in "The Bombshell"; John and Mae Burke, presenting "The Rag-time Soldier"; J. H. Scotland, basso; Cromo and Hamilton, in burlesque skit; Marie Santoi and Co., in "A Night in Japan"; Master Garnett, musical genius; Green and Wood, acrobats; Alec Kendal; and pictures.

PALACE.—M. D., Mr. T. W. Rowe; B. M., Mr. E. B. Clark.—This week (twice nightly): On Monday, Tuesday and Wednesday, "Her Kingdom of Love"; on Thursday, "The Cotton Spinner"; on Friday and Saturday, "The King's Romance." Plays produced by E. Vivian Edmonds.

PAVILION.—P., Pavilion (Newcastle), Ltd.; R. M., Mr. W. Parham Wells.—This week (twice nightly): Scott and Whaley, coloured comedians; Alice Raymond and players, in a "Night in Egypt"; Pat Lynch, dancer; Tiny and Mite and Miss Tommy Atkins in song scena; Gilbert Payne, comedian; the Golliwogs, vocalists and musicians; Conway and Leland, acrobats; Mooney and Holbein, two vaudevillians; and pictures. Matinée, Tuesday, 2.30.

NEWPORT.

LYCEUM.—L. & M., Mr. Sidney Cooper.—This week: Messrs. F. Marriott Watson and James Ussher's company in "The Face at the Window." The company includes: Messrs. Roy Fortescue, Gilbert Hall, James Weston, Harrison Ainsworth, Vivian R. Carton, Frederick Monckton, Arthur Chivers, Frank H. Fortescue, Arthur Hellier, Wm. Yates, George Lockwood, Robert Hamilton, W. Tetlow, the Misses Maudie Grayson, Lalla Shelton, and Constance Glenabyn. Next week: "The Soldier Princess."

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. J. H. Milburn.—This week (Good Friday excepted, twice nightly): The Real Rag-Timers; Sam Kelly, comedian; Robert Riley, singer and dancer; Jessie Buckle, vocalist; Dick Tubb, comedian; Lena Kent, soprano; Lecardo Brothers, comedy acrobats; Leipzig, card manipulator; pictures.

NORTH SHIELDS.

THEATRE ROYAL. — L. & M., Mr. Stanley Rogers; A. M., Mr. Horace Lee. — This week (twice nightly): Messrs. Travis Green and Graham Winsford's company in "The Pride of the Prairie." Company includes: Mr. Graham Winsford, Mr. William Hayes, Mr. Percy Morton Wright, Mr. Henry C. Maude, Mr. Arthur Duval, Mr. Harry Sidney, Mr. Henry Goodier, Mr. C. Young Fisott, Mr. William Cann, Mr. J. J. Stadden, Mr. G. Leslie Buxton, Mr. Walter Hicks, Mr. Cecil Harding, Mr. Ling Treherne, Mr. Leonard Gardner, Mr. Frank Shirley, Mr. Jack Entwistle, Mr. Ben Batty, Mr. Ernest Williams, Mr. Henry Hurst, Mr. Fred Horning, Mr. Julius Werner, Mr. Alfred Sooper, Miss Vena Morley, Miss Elsie Dene, Miss Gwendoline Jesson, and Miss Ethel Bickham. Next week: "The Night Side of London."

BORO' THEATRE.—P. and M., Messrs. Black Bros.; R. M., Mr. Percy Gibson; M. D., Mr. Fred Ridsdale.—This week (twice nightly): Hector and Lolletta, Italian equilibrists; Irene Armitage, vocalist; Stanley and Vandyke, in comedy act; and pictures.

NORTHWICH.

NEW PAVILION.—P., Messrs. Hamilton and Hughes; R. M., Mr. Harry T. Cornish; Mus. D., Mr. Arthur W. Parry.—This week: Obomah, the African rag-time giantess; Harry Shaw, comedian; Maurice and Maurice, operatic duettists; Jean Kelso, vocalist; Harry Friskey, comedy juggler; and pictures.

NORWICH.

THEATRE ROYAL.—M., Mr. Fred Morgan.—Closed for one week.

HIPPODROME.—P., Messrs. E. H. Bostock and F. W. Fitt; M., Mr. Councillor F. W. Fitt.—This week: Miss Dorothy Mullord in "Dicky's Mother"; Signor Torti, Italian tenor; Stewart and Morris, comedians, in "The Music Hall Attendants"; J. W. Darley and company in "The Giles's in Town"; Ethel Bourne, contralto vocalist; Jessie Berg, Russian girl violinist; the Three Flying Wolkans, comedy aerial gymnasts; and pictures. Matinée on Saturday, at 2.30 p.m.

PRINCE OF WALES PALACE.—M., Mr. R. A. Atkinson.—This week: Field and Smith, entertainers; and pictures.

NORWICH ELECTRIC THEATRE.—G. M., Mr. G. F. Allen.—This week: Ernest Montefiore's company in dramatic and musical sketch, "The Little Colonel"; and Phil Lerdo, comedian and whistler; and pictures.

NOTTINGHAM.

THEATRE ROYAL.—L., Robert Arthur Theatres, Ltd.; A. M., Mr. Howard Finney; Mus. D., Mr. John Armstrong.—The annual visit of the D'Oyly Carte Opera Company is always eagerly anticipated and thoroughly enjoyed. "The Mikado" on Monday brought a full and appreciative house. The Yum-Yum of Miss Olive Turner is a delightfully piquant performance, and she sings with charm and sweetness. Miss Beatrice Boarer (Pish-Sing) and Miss Ethel George (Peep-Bo) display their customary vivacity, and vocalise most effectively; while Miss Louie Rene smartly depicts the amorous propensities of Katisha. Mr. Leicester Tunks makes a humorously dignified Mikado. As Ko-Ko, Mr. Henry A. Lytton is a source of continual drollery, comical burlesque, and mercurial activity; and the dry comedy of Mr. Fred Billington's Pooh-Bah is as funny as ever. Mr. Henry Herbert plays Nanki-Poo acceptably, and renders his musical numbers with ability. Mr. Sydney Granville (Pish-Tush) and Mr. Fred Drawater (Go-To) submit good work; and the chorus parts are adequately rendered under the direction of Mr. Francois Cellier. During the week were given "Iolanthe," "Patience," "Yeomen of the Guard," and "The Pirates of Penzance."

GRAND THEATRE.—M., Mr. Frank Seabrook; Mus. D., Mr. Sydney Twinn.—The company of Mr. T. Arthur Jones is here with the drama, "Life's Sweetest Sins." Mr. Jones plays with rare discretion and reserve in the rôle of Captain Harold Marston, whose heroic bravery evokes hearty applause; Miss Marie Daventry gives an earnest and intelligent reading of Doreen Rivers, skilfully treating the emotional phases of the part. Ernie Woodstone has a capital representative in Mr. Arthur Holland; Mr. Chas. Clifford brings out the rascality of Dr. Colbrooke with due force, and has an able accomplice in Mr. Robert Sawin as Flash Jim. Miss Jeannie Cuthbert makes an impression as Fay Colbrooke; and Mr. Arthur Prescott is good as Sam the Scribe. There is an excellent amount of humour in the play, capitally subscribed by Miss Annie Wynne (Bess Grayson) and Mr. Joe Hodson (Bob Tanner).

EMPIRE.—P., Moss' Empires, Ltd.; A. M., Mr. Ernest Bridgen; Mus. D., Mr. W. L. Richards.—Tom Edwards has brought the art of ventriloquism to a high pitch of perfection, and his latest act, "Ventriloquial Bloodless Surgery," is a masterpiece of clever and thoroughly amusing entertainment; Horace Hunter and Lily Harmersley submit a sketch, "The Years Between," that gain well-deserved applause; La Pia dances with delicate and finished grace; the extraordinary absurdities of Solo prove mirth-provoking; and Fred Barnes is exceedingly popular. The comedy acrobatic feats of Dort and Leonard make a welcome diversion; Jack Marks, a diminutive comedian, shows smartness; and Madge Clifton, comedienne, does well. A large amount of fun emanates from the antics of Johnson and Bert, and there are some charming pictures.

HIPPODROME.—G. M., Mr. T. Allan Edwardes; A. M., Mr. Albert C. Duncan; Asst. M., Mr. Stanhope Butler, jun.; Mus. D., Mr. Charles Wright.—There is a fine ring of the prairie in John F. Traynor's romance, entitled "The Devil's Elbow," and genuine applause is accorded Mr. Traynor and his excellent company. While showing their skill on various musical instruments, the Four Maisanos invoke the spirit of humour with happy results; the wonderful dexterity of James and Jenny Lee, in their trick cycling on revolving wire, merits the enthusiastic plaudits given; Baker and De Sales have a quaint way of saying droll things that make them popular; the Boriskis sing pleasantly, and contribute a laughable knockabout act; Jack Sandow is a deft hand at ball-punching; Dorothy Meade sings agreeably; and Mark Stuart's whimsicalities are decidedly diverting.

NUNEATON.

PRINCE OF WALES' THEATRE AND HIPPODROME.—P., Mr. Leon Vint; R. M., Mr. Chisholm Taylor.—This week: George Bowes' pantomime, "Ali Baba and the Forty Thieves." The company includes: Mr. Chas. Towers, Miss Emmie King, Miss Ethel Mavis, Mr. Will Parkin, Mr. Peter Pan, Mons. Zeimar, Mr. Ted Freeling, Mr. Harry Scorey, Mr. Tom France, Miss Nellie Scorey, Miss Trix, Miss Trixie, Miss Sadie Fern, Miss Hambrook, Miss Hinks, Miss Ford, Miss Davis, Miss Gunnell, Miss Kemble, Miss Evans, Miss Conner, Miss Vernon, Miss Lawne, Miss Cissy Hopkins, Mr. Percy Mavis, Miss Gladys Edwards, Miss Ethel Zeiman, Miss Tremayne, Miss King, Miss Rosie Gandy, Miss Lily Stoddart, Miss Iris Cecil, Miss Phillis Cecil, Miss May Cecil, and Miss Hilda Cecil.

VINT'S ELECTRIC PICTUREDROME.—L., Mr. Leon Vint; R. M., Mr. J. J. Kelly.—This week: The Zancigs, the famous Lucas Trio, Adeline Yohle and Co., and pictures.

OLDHAM.

ROYAL THEATRE.—P., The Oldham Empire Co.; G. M., Mr. E. Dottridge; A. M., Mr. J. Hulme.—This week (twice nightly): Mr. C. Watson Mill produces "'Mid Pleasures and Palaces." T. M., Mr. W. Palliser Acock. The company includes: Mr. C. Watson Mill, Mr. Edward E. Louis, Mr. Horace A. Whitmee, Mr. Villiers Stanley, Mr. Richard Oliver, Mr. W. Palliser Acock, Mr. D. Lawrence Doyle, Mr. Fred Sutcliffe, Mr. George Buckley, Miss Myra Eyton, Miss Edith Gregory, Miss Ethel Dobbs, and Miss Joan Ellis. Matinée, Tuesday, 2.15. Next week: "The King and the Orange Girl" and "From Washerwoman to Duchess."

PALACE.—P., The Oldham Empire Co.; G. M., Mr. E. Dottridge; A. M., Mr. Edmund Sharrocks; Mus. D., Mr. Harry O'Callaghan.—This week (twice nightly): Miss Dorothy Ward, musical comedy artiste; Shaun Glenville; Wee Josie, comedienne and dancer; Four Broadway Boys, vaudeville entertainers; Les Andres, dancing speciality; Jackley and Le Sine, in "The Interfering Page Boy"; Mr. and Mrs. W. J. Manning, in "Our Wedding Anniversary"; Carlton, comic conjurer; and pictures.

COLOSSEUM THEATRE. — P., The Dobie Electric Theatres Co., Ltd.; G. M., Mr. William Dobie; Lecturer, Mr. H. Young.—This week (twice nightly): Will Lane and Flo Valroy; the Almas, equilibrists; Bessie Burke and a Pierrot; Joe Sterling; and pictures.

EMPIRE THEATRE.—P., The Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. C. Gaston.—This week: Chas. Gaston, vocalist; and pictures.

HIPPODROME.—P., The Oldham Empire Theatre of Varieties Co., Ltd.; G. M., Mr. E. Dottridge; A. M., Mr. F. Dixon.—This week: Fred Dixon, comedian; and pictures.

POPULAR PICTURE HALL.—M., Mr. J. W. Schofield. — This week: Billy Willis, comedian; and pictures.

IMPERIAL HALL.—M., Mr. Wm. Eastwood.—This week: Miss Aidee Mellor, soprano vocalist; and pictures.

OXFORD.

NEW THEATRE.—P., the Oxford Theatre Co., Ltd.; M. D., Mr. G. T. Lucas.—Milton Bode's variety season.—This week: Madame Carmen Turio, the Spanish queen of song; Harry Knox, comedian; Myrtle Grove, comedienne; the Three Albertos, athletes; Connie Dupres, comedienne and dancer; the Three Vimms, in juggling act; the Days in their act of second sight and thought reading; and pictures.

PAISLEY.

HIPPODROME.—Sole P., Mr. E. H. Bostock; A. M., Mr. Jack R. Bostock; M. D., Mr. Thomas Richardson.—This week (twice nightly): Esta Stella, comedienne and dancer; Keeley Brothers, American comedy artistes; Great and Good, comedy acrobats; Will H. Kuming, entertainer; the Wallers, comedy artistes; Billy Walters, Scotch comedian; the Boyds, entertainers; and pictures

PEMBROKE DOCK.

WHITE'S PICTURE PALACE (Queen-street).—M., Mr. Alf. Shirley.—This week: Herald Comedy Four, in song scena, "The Indians and the Sailor"; Mdlle. Probonskywich, in chorus songs; and pictures. Special Good Friday programme. Matinée, Saturday, 3.

PENRITH.

ALHAMBRA.—P., Messrs. W. Forester and Sons.—This week: The Dalgarnos; Bartholomew Sisters; and pictures.

PERTH.

PERTH THEATRE.—P. M., Mr. J. H. Savile; R. M., Mr. Chas. Boult.—Monday and Tuesday, "The Lowland Wolf"; Wednesday, "The Breed of the Treshams." The company includes: Mr. Martin Harvey, Mr. Franklin Dyall, Mr. George Cooke, Mr. Albert E. Raynor, Mr. Ernest Stidwell, Mr. Denholm Muir, Mr. Alfred Ibberson, Mr. Charles J. Cameron, Miss Florence Hunt, Miss Brenda Gibson, Miss Bessie Elder, Miss Annie Furrell, Miss N. de Silva. Business Manager for Mr. Harvey, Mr. Frank B. O'Neill; Musical Director, Mr. W. H. Hudson. After the Easter holidays the theatre will open with "The Count of Luxembourg."

EMPIRE.—Rickmar, impersonator, and pictures.

PETERBOROUGH.

HIPPODROME.—L., Messrs. Hawkins and Frank; M., Mr. Fred Hawkins.—This week: The Lawler Quartette, in musical and dancing act; the Lyntons, in "Fun on an Aeroplane"; Will Tyler, trick cyclist; Chas. Gardener, comedian; Cribb and Cribb, comedians; Bert Symes, the singing ploughman; and pictures.

PLYMOUTH.

GRAND THEATRE.—L. & M., Mr. J. Langdon Lee.—This week (twice nightly): "The Right Mr. Wrong." Cast includes: Mr. Leslie Hawkins, Mr. Arthur Linsdell, Mr. Robert Bell, Mr. Harry Cooke, Mr. Cliff H. Astley, Mr. James Gamage, Miss Beatie Gale, Miss Fay Plumpton, Miss Julie May, Miss Aggie Tompson, Miss May Jenks, Miss Florrie Barnes, Miss Fannie Wallace, Miss Hettie Gale. Next week: "The Manxman."

PALACE OF VARIETIES.—L., Mr. Walter De Frece; M., Mr. G. F. Thompson.—This week: Sam Mayo; Minnie Muir, dainty comedienne; Master Frank Wilson, juvenile instrumentalist; Jarvis and Martine, jugglers; Trevor and Ware, vocalists and dancers; Brothers Gould, rag-time boys; Dora Lyric, comedienne; and Messrs. Ford and Claff's comedy in "Scalped," an original comedy playlet. Next week: R. A. Roberts, in "Dick Turpin."

PONTEFRACT.

ALEXANDRA.—L., Mr. George Pankard.—This week (once nightly): Mr. Sinclair Neill and company in "David Garrick" and "The Bank Thief"; Miss Dot Irving, vocalist; Grey Brothers, comedians; Dire Norton, comedian; Pickard and West, gymnastic act; Linden and McCrane, comedy duo; Les Neguses, delineators; and Fred Lyte, comedian.

PONTYPRIDD.

NEW THEATRE.—P., Messrs. Trenchard and Jones; M., Mr. Charles Trenchard; A. M., Mr. William Trenchard.—This week: Mr. Robert Macdonald's musical comedy, "The Gay Gordons." Cast includes: Mr. Reginald Sharland, Miss Constance Clive, Mr. James Craig, Mr. J. B. Gordon, Miss Emily Mellon, Miss Amy Brickwell, Miss Ruby Louis, Miss Nellie Beacon.

LARGE TOWN HALL.—P., Mr. John G. Wood; R. M., Mr. Mason.—This week: Mr. Jack MacKay, and pictures.

WHITE PALACE.—P., the White Palace, Ltd.; R. M., Mr. Albert R. Josty.—This week: Mr. Tom Williams, baritone vocalist; and pictures

PORTSMOUTH.

ROYAL.—Licensee and M., Mr. J. W. Boughton; A. M., Mr. Arthur A. Horner.—The stirring episodes and thrilling incidents of "The Turning Point" were realistically presented by Mr. Alban B. Limpus and Miss Cecile Barclay's highly efficient company; prominent was the virile and robust impersonation of Lieut.-Col. Felt by Mr. Rupert Lister. The Deputy and lover, Marcel Beaucourt, was capably handled by Mr. Charles Fancourt; Mr. F. Owen Chambers delineated with delicacy and skill the spy, Julius Glogan; Mr. Geo. Barran was an imposing and paternal Monseigneur Jussey; and Mr. Campbell Beaver did justice to the minor part of Stettin; to Mr. Herbert Rea and Miss Mary Forrester were suitably allotted the lighter parts of Bertrand de Maurel and Thérèse Deulan; Miss Barclay exhibited her emotional powers as Monique Felt; Yvonne Stettin was successfully impersonated by Miss Maude Garth, and Mavise Annette by Miss A. Vansittart. The staging was excellent.

KING'S.—Licensee & M., Mr. J. W. Boughton; A. M., Mr. Arthur R. Hollands.—The Werner and Amorus Troupe of pantomimists put a large amount of humour in their juggling scena, "Papa's Boys"; a thrilling aerial act is performed by the Sentimental Boises; the rich baritone voice of Harry Reynolds is heard to advantage; the Brooklyn Comedy Four justify their appellation, "Humorously Harmonious"; Jenny and Joe are a smart comedy duo; Sandy and Carl amuse with their comic business and burlesque boxing; the Three Van Dammes perform numerous clever acrobatic feats in a scene from "Happy Holland"; rag-time has its exponent in the Dorane Sisters and Wood, the Anglo-American Trio; and a laughable comedy sketch is provided by Delmar and Demay.

PRINCE'S.—Licensee & M., Mr. J. W. Boughton.—The attraction at the Prince's Theatre this week is a powerful dramatic play, entitled "The Stepmother," which is admirably staged and acted by Mr. Frederick Baugh's company.

HIPPODROME.—M. D., Mr. Walter de Frece; R. M., Mr. George Harris.—The star attraction is the Mysterious Lady in Red, whose melodious soprano voice is greatly appreciated; Adde Morant achieved further distinction as a comedienne; Les Alex and C. Carangeot are very entertaining in their dance scena, "In the Dragon's Lair"; the Eight Football Girls are a merry team; Johnny Fuller, assisted by Ada King, contributed diverting playlet, "Mrs. Edwards and Her Cat"; Deane Tribune and Estelletia Cerrero are equally amusing in comedy mélange, "A Gay Deceiver"; Russell Carr displays his gifts as the military ventriloquist; and Nancy Thornton's singing and dancing deserve praise.

EMPIRE PALACE.—M. D., Capt. E. H. Warren-Wright; S., Mr. W. Pratt.—The above is having well-filled houses this week. On Monday night, G. H. Elliott, the chocolate-coloured coon, who tops the bill, was unable to appear owing to indisposition, and the breach was filled by Herbert Darnley's company in the capital sketch entitled "Private Potts," with Eric Dudley in the title-rôle. Veronica Brady made an entirely successful appearance. Barnet Lando and company in their smart sketch, "One of Us," are excellent. The Four Powers, talented instrumentalists, provide an artistic turn.

CLARENCE PIER.—S. & M., Mr. W. Cuddy.—Miss Ella Caspers, Australian contralto, and Mr. Stewart Gardner, baritone, delighted large audiences at last Saturday's concerts. The band of the R.M.L.I., under Lieut. G. Miller, played admirably.

PRESTON.

THEATRE ROYAL.—M., Mr. J. Alban Newton.—This week: closed. Next week: Carl Rosa's Opera Company.

PRINCE'S THEATRE.—P., Mr. E. H. Page; R. M., Mr. Chas. E. Clarkson.—This week: Pictures.

ROYAL HIPPODROME.—P., Messrs. W. H. Broad & Son; R. M., Mr. Frank E. Burdett; Mus. D., Mr. Robert Peel.—This week (twice nightly and Monday matinée): Lottie Lennox, chorus singer; Magini and his violin; Ernest Krake and Co. in "The Tram Conductor"; Horace White, ventriloquial pianist; Milly and Gordon Trio, acrobats; Matt Morley, comedian; Illen Quin's Novitas Mystica; Three Merry Wags, harmonists; Three Piquays, entertainers.

EMPIRE THEATRE.—M. D., Mr. Edwin Bush; G. M., Mr. Alan W. Young; Mus. D., Mr. J. L. Dexter.—This week (twice nightly and Monday matinée): Ray Wallace and her piano; McLallen and Carson, skaters and dancers; Phil Parsons, perky person; Four Wards, ragtime experts; Zella Vondi and Co., musicians and dancers; Austen Temple, magician; Barney Murphy, comedian; Vickey Delmar, comedienne; and pictures.

PALACE.—P., Messrs. William Broadhead; R. A. M., Mr. William J. Boyle.—This week (twice nightly, Good Friday excepted): Frank Adair and company in "A Mother's Love." Cast includes: Louie Adair, Tiny Hetty, Winifred Acton, Edith Kirke, Conrad E. Stratford, Wilfred Mansfield, Walter T. Hybert, Ernest Hamilton, Gerton Ashard, Andrew Moore, Frank Adair.

RAWTENSTALL.

GRAND THEATRE.—Sole L. & M., Mr. B. Pareezer; R. M., Mr. Archibald L. Pareezer.—This week: Mr. and Mrs. H. B. Levy and Mr. J. E. Cardwell's "House that Jack Built." The company includes: Miss Gertrude Orchard, Miss Evelyn Major, Miss Gwennie Vaughan, and Miss Peggy McDonnell, Mr. J. Harrison, Mr. Will Judge, Little Cluley, Miss Gertrude Innes, Messrs. Darby and McLester, and Wee Georgie Harris.

ROYAL PAVILION.—Sole P., Mr. Albert Wilkinson.—This week: The Pages, Edna, Alf, and Lena, melody-makers; Wyllie, the tramp musician; and pictures.

READING.

ROYAL COUNTY THEATRE.—P. & M., Messrs. Milton Bode and Edward Compton.—Theatre closed until Saturday, March 22.

PALACE THEATRE.—P., Reading Palace Theatre of Varieties, Ltd.; M. D., Mr. Walter T. Simmons; R. M., Mr. Jesse Sparrow;.—This week (twice nightly, except Good Friday): Charburn's Young Stars, in "A Picnic up the River"; Fred Arthur, vocalist; Shine and McAvoy, comic acrobats; Albert Wyndham and company in "Prince Arthur"; the Flying Hartwells, acrobats; Hampton and Bauman, the Creole pair; Sisters Allen, duettists; Albert le Fre, comedian; and pictures.

ROCHDALE.

ROYAL HIPPODROME. — P., The Jackson Family; M., Mr. Jas. Jackson, sen.—This week: Chas. T. Aldrich in protean and juggling act; Sisters St. Julia, duettists and dancers; Darce and Lynton, in comedy scena; Charles Grantley, comedian; Mary Law, violinist; Jewel St. Leger, vocalist and concertinist; Herd and Gard, in comedy act; and pictures.

PRINGLE'S EMPIRE.—S. L., Pringle's Picture Palaces, Ltd.; M. D., Mr. Ralph Pringle; R. M., Mr. Jas. Pringle.—This week: Grenville Mathieson, baritone vocalist; Hal and Lal, in a ventriloquial scena; Mamie Morris, comedienne and dancer, and baton swinger; and pictures.

PALACE THEATRE.—P., The Northern Theatres Co., Ltd.; M. D., Mr. W. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—This week: Miss Ethel Mann and Mr. Bernard Warwick, vocalists; and pictures.

ROTHERHAM.

ROYAL.—P., North of England Theatres, Ltd.; G. M., Mr. Frank McNaghten; R. M., Mr. John Dunbar; Mus. D., Mr. A. C. Harrison.—This week: Mr. and Mrs. Charles Draycott's company in "The Great White Chief." Cast includes: Mr. Percy Follis, Mrs. Charles Draycott, Mr. Russell Norrie, Mr. Chas. E. Johnson, Mr. Leonard Maitland, Mr. Maurice Love, Mr. L. Hardinge, Mr. Fredk. Carr, Mr. Victor Ellerton, Mr. Harry Furniss, Mr. F. W. Lowther, Wongatah Susquenka, Mr. Fred E. Smith, Miss Dorothy Charles, and Miss Phyllis Elton.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; M. D., Mr. Geo. E. Smith; G. M., Mr. Claude Shayler; R. M., Mr. Wm. Pearson; Mus. D., Mr. John Millar; S. M., Mr. J. Leishman.—This week: Barton and Ashley, in sketch, "Adam the Second"; Billy Marsden, musical entertainer; Edna Lyall, vocalist; Jack Edwin, comedian; Little Violette, male impersonator and dancer; Kenneth and Kane, in "Oh! Oh! Oh!"; the Araluz, comedy acrobats; and Herbert La Martine, who presents the Four Cherries, in a variety interlude, introducing "The Staircase of Terpsichore."

RUGBY.

VINT'S NEW HIPPODROME AND THEATRE.—P., Mr. Leon Vint; G. M., Mr. Arthur Brogden.—This week: Mr. Geo. A. Street's company in "The Cattle Thief." The company includes: Cheyenne Bill, Mr. Willie Bishop, Mr. Teny McGovern, Mr. J. Jackman, Mr. Harry Leslie, Mr. Albert Paine, Running Wolf and Spotted Bill (Sioux Indians). Miss Ethel Wynne Matthews, Miss Mabel Morrie, Miss Dora Marriott, and Miss Nellie Statham.

VINT'S ELECTRIC PALACE OF VARIETIES.—P., Mr. Leon Vint; G. M., Mr. Arthur Brogden.—This week: The Child Trio; the Keenie Twins; and pictures.

RUSHDEN.

PALACE.—G. M., Mr. W. F. J. Hewitt; R. M., Mr. A. W. Thompson.—This week (twice nightly): Thursday and Saturday—The Mozarts; Ruby Gray, soprano; Mamie and Iris, duettists; Eddie Walker, comedian; and pictures.

RYDE.

THEATRE ROYAL.—L. & M., Mr. Terry Wood; M. D., Mr. E. Kerner. — This week (twice nightly): Willard's Mannikins; and pictures.

SALFORD.

PRINCE OF WALES' THEATRE.—P. & M., Mr. E. B. Goulden; A. & S. M., Mr. Harold Goulden.—This week (once nightly, Good Friday excepted): Mr. Clifford Rean presents "A Noble Brother." The company includes: Miss Elsie Saville, Miss Alice Gray, Miss Dolly Derry, Miss Octavia Rowe, Mr. Burton Ford, Mr. Clifford Rean, Mr. George R. L. Austin, Mr. Payne Reynolds, Mr. Harry J. Sydney, Mr. Alexander Camm, and Mr. Charles Carte. Matinée, Wednesday, at 2.30.

ROYAL HIPPODROME.—P., Messrs. William Henry Broadhead and Son; R. A. M., Mr. Henry Hearn.—This week (twice nightly, Good Friday excepted): Mrs. Frank Bateman presents "Which Did She Love?"; Thursday only, "The King and the Orange Girl." The company includes: Fred W. Goddard, Harry Aynsleigh, J. P. Lallen, Hill Cremer, Bob Anderson, Robert Monteigle, W. Brunsford, H. Priest, Camille Treherne, Kitty Vererose, Maud Taylor, Marion Vyner, Mrs. Frank Bateman. T. M., Mr. H. Winstanley. Matinée, Tuesday, at 2.30.

REGENT THEATRE OF VARIETIES, LTD.—M. D., Mr. W. Turner; G. M., Mr. Alan D. Dunbar; Mus. D., Mr. Sydney L. Hampton.—This week: The Waldrons, burlesque adepts; the Czar's Royal Troupe of Russian singers and dancers; Brothers Idento, assisted by Miss May, burlesque jugglers; Daisy Graham and company, with performing birds, monkeys, and dog; Sisters Aindow, in musical act; Ted Baylis, eccentric comedian; the Eight American Rag-timers; and pictures. Matinée, Tuesday, at 2.30.

OPERA HOUSE.—M. D., Mr. W. Turner; G. M., Mr. Alan D. Dunbar.—This week: Mr. Tom Sherlock, in illustrated songs and pictures. Twice nightly, and matinées Monday, Wednesday, and Saturday at 2.30.

KING'S ELECTRIC THEATRE. — P., The United Electric Theatres (London), Ltd.—M., Mr. Joe Bardsley.—This week: Miss Florence Sylvana, lady baritone, and pictures. Twice nightly, and matinées Monday, Wednesday, and Saturday at 2.30.

SALISBURY.

PALACE THEATRE, LTD.—M. D., Mr. Albany Ward; R. M., Mr. Percy Maitland.—This week: Leon and Tee, musical comedy speciality, "On the Farm"; Simosa Sam, Japanese juggler; and Slippere, the blind entertainer.

SCUNTHORPE.

PALACE.—P., Palace Theatre (Scunthorpe), Ltd.; A. M., Mr. A. E. Dobney.—This week (twice nightly): On Monday, Tuesday and Wednesday, Graham Woods and Archie Helsby's company in "Send Him Victorious." Cast includes: Howard Hardy, James Archer, Archie Helsby, Pat Quinn, Graham Woods, Roland A. Bridge, Lionel Carteret, Albert Mellitt, Freddie Edwards, Cissy Ashley, Madge Palmer, Marie Robson. On Thursday and Saturday, in "A Beautiful Fiend."

SHEERNESS.

HIPPODROME.—Sole L., Mr. B. Pareezer; R. M., Mr. Hamilton Warden; Mus. D., Mr. Frank Hughes.—This week: Dicky Clare's company is presenting "Dolly Dye" (principals, Minnie Millwarde and Harry Igar).

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. and T., Mr. J. E. B. Beaumont. — "The Younger Generation," a play of modern life, was acted for the first time in Sheffield on Monday by Messrs. B. Iden Payne and H. Theodore's company. The members of a carefully selected cast all acted in a natural manner, the various types of middle-class life being admirably represented by Mr. Rupert Harvey as James Kennion, Mr. W. Bridges-Adams as Reggie Kenyon, Mr. George Owen as Thomas Kennion, Mr. Lionel Fancourt as Mr. Leadbeater, Mr. Eric Graham as Mr. Foule, Mr. Kenneth Bruce as Arthur Kennion, Mr. William Dexter as Clifford Rawson, Miss Ethel St. Barbe as Mrs. Kennion, Miss Eda Farmer as Grace, Miss Katherine Herbert as Hannah Kennion, and Miss Dorothy Kingsley as Maggie. The curtain-raiser was Judge Parry's clever little play, "The Tallyman," in which Miss Dorothy Kingsley, Miss Katherine Herbert, Mr. George Owen, and Mr. W. Bridges-Adams distinguished themselves. Both pieces were excellently mounted. Next week: "Sherlock Holmes" and "Alias Jimmy Valentine."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; Asst. M., Mr. M. Mahoney.—A thrilling drama dealing with one of the questions of the day is "The White Slaves of London," which was played to a large and evidently sympathetic house on Monday by Mr. Stanley Carlton's company. As the much-tempted, but ultimately happy heroine, Astra Bell, Miss Rubie Maude was very successful, and Mr. Stanley Carlton was loudly applauded as the Rev. Allan Gordon. A sensational impersonation was Mr. W. G. Marshall's character study of a blind burglar. Comedy relief was afforded by the humours of Mr. Sydney Barnes as a "nut," Mr. Dan Warden and Mr. Fred Garth as Policemen. Miss Florence Young as Poll, Mr. Fred Coutts as Flixter, and Miss Cynthia Marshall as Sally Scrubbs. Other parts were well played by Miss Nellie De Lacey, Miss Charlotte Bellinger, Miss Annie Ross, Miss Ruby Lee, Mr. J. Cook Hinton, Mr. William Annersley, Mr. R. F. Wilson, Mr. Edward Fryer, and Mr. W. H. Vernon. Some good scenery was provided.

ALEXANDRA THEATRE.—M. D., Mr. W. D. Forsdike; A. M. & T., Mr. W. C. Ramsay.—Messrs. Arthur Shirley and E. Hill-Mitchelson's romantic drama, "I Defy the World," is being performed to appreciative audiences by Mr. Harry Bristow and Miss May Forde's company. The characters are well sustained by Mr. Harry Bristow, Mr. H. Holland Day, Mr. Herbert Wills, Mr. Dudley Hoard, Mr. Charles Terry, Mr. Victor Howard, Mr. A. Rogers, Mr. W. McKay, Mr. T. C. Chapman, Mr. France, Mr. Cornish, Mr. Lloyd, Mr. Geo. Tring, Mr. St. John King, Mr. A. Mack, Mr. Graham Young, Miss Grace Vincent, Miss Stephnie Rogers, Miss Mary Askew, Miss Ethel Dene, Little Cissy Pope, and Miss May Forde, who makes a graceful and dramatic representative of Pauline Delaporte. Next week: "The Branded Woman."

EMPIRE PALACE. — P., The Moss' Empires Co., Ltd.; M. D., Mr. Frank Allen; A. M., Mr. L. M. Stewart.—The company engaged here this week includes the Eighteen Tromboniers, in a smart and vivacious rag-time entertainment; Mr. Harry Lamore, the swell on the wire, in a versatile and amusing act; Robins and Collier, in a diverting sketch, "Miss Bacon's Easter Eggs"; Shirley and Ransom, in a study of coster character and humour; Donal McDougal, vocalist; the Stein-Esthor Troupe, in a clever comedy acrobatic performance; Messrs. Friend and Downing, the laughable Hebrew comedians and vocalists; Luiz Alvarez, tenor; pictures; and Max Erard's early Victorian musical and spectacular scena, "The Silver Wedding." Mus. D., Mr Arthur Grimmett.

HIPPODROME.—P., The Sheffield Hippodrome Co., Ltd.; R. M., Mr. Frank Poole. — The Vaudevillians head the bill in a bright and well-staged vocal entertainment, and the programme is also contributed to by Miss Daisy James, comedienne; Beattie and Babs, the talented young vocalists, burlesque artistes, and dancers; Mr. Walter Williams, comedian; the intrepid and graceful Max Franklyn Troupe of gymnasts; Miss Josephine Langley, vocalistic and comedy ventriloquist; Miss Daisie Morell, burlesque actress; and the Terry Twins, in a mirthful comedy act. Mus. D., Mr. J. G. Hahn. Matinée, Thursday, at 2.

NEW CENTRAL HALL.—G. M., Mr. Fred W. Holmes.—The Four Leroys and Edna Mayne in a spectacular dancing act, are a big feature here, and win hearty applause; Miss May McPherson is a pleasing vocalist; and the famous drama of "George Barnwell" heads an excellent series of new pictures.

BOSTOCK JUNGLE.—M., Mr. Harry Tudor.—This week, at 2 and 7: Menagerie, arena performances, animal trainers, and the great Fun Fair.

SMETHWICK.

THEATRE ROYAL. — Sole P., Mr. Charles Barnard; M., Mr. James Chapman; Mus. D., Mr. Frank Hickling.—This week (once nightly): Mr. and Mrs. Joseph Millane presents "A White Slave." The company includes: Mr. John Millward, Mr. J. O.

the leading lady, and her characterisation of Lady Isabel is deserving of the highest eulogy. Miss Edith Watkin gives a clever study of Cornelia Carlyle. Mr. John B. Shinton submits a masterly performance as Archibald Carlyle. Villainy is well handled by Mr. Fred H. Constable as Captain Levison, and Mr. Ernest Regent (Otway Bethel). The comedy is entrusted to the able hands of Mr. F. A. Patterson, who does justice to the part of Ebenezer Jiffin. The remaining parts are all well filled.

EMPIRE THEATRE.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden.—Gerald Griffin and company are giving an excellent rendering of the sketch, "Other People's Money," and on Monday night the large audience showed their appreciation in unstinted manner. Ernest Shand is as popular as ever, and his humorous items were keenly enjoyed. The Bros. Miler were particularly funny in their burlesque wrestling; McIntosh and Royal contributed some skilful dancing; and Guest and Newlin had some clever patter. Other capital turns were given in good style by Dorothy Miler, comedienne, and the Four Symphony Girls.

AVENUE THEATRE.—P., Mr. Richard Thornton; B. M., Mr. J. Clement Padden.—The potpourri of Gesta and Hoe given here is being warmly applauded, and Keen and Waller, comedians and acrobats, are also much enjoyed.

PALACE THEATRE.—G. M., Mr. A. G. Hamilton.—The Fourteen Colonial Boys are presenting a clever and novel brass band scena entitled "Encamped" with huge success. Harry Brown, coloured comedian, proves an able entertainer, and Florence and Rose Showell are heard to advantage in vocal duets.

TODMORDEN.

OLYMPIA.—L., Bennett and Tolfree, Ltd.; A. M., Mr. Albert E. Nicholls.—This week (twice nightly): Peakman and Walsh, jugglers; and pictures.

TREHERBERT.

PALACE.—M. D., Mr. C. W. Poole; R. M., Mr. W. A. Tottem.—This week: Alix Lukos, actor-vocalist, in "Pictures in the Fire"; the Five Dainty Dolls; and pictures. Matinées, Tuesday, at 11 a.m., and Saturday, at 3 p.m.

SWANSEA.

THEATRE ROYAL.—P., Mr. William Coutts; G. M., Mr. Hal Cummings; A. M., Mr. Charles McNamara.—This week: Travis Green's company in "Queen of the Redskins." Mr. Jerrold Heather, Mr. Horace Booth, Mr. Bert Albert, Mr. Fran Litchfield, Mr. Edward Maples, Mr. Lionel Moore, Mr. Sam Edwards, Mr. Arthur C. Russell, Miss Clara Oakes, Miss Christine Murray, Miss Jessie Campbell, Miss Amy Maitland, and Miss Hilda Shirley. T. M., Mr. Jerrold Heather. Next week: "The Monk and the Woman."

GRAND THEATRE.—Sole P., Messrs. David Allen and Sons, Ltd.; R. M., Mr. T. Byrne; Mus. D., Mr. W. F. Hulley—This week (once nightly, Good Friday excepted): Messrs. Milton Bode and Edward Compton present "Everywoman." The company includes: Mr. Edward Compton, Mr. Fred Powell, Mr. William P. Sheen, Mr. Henry Lesmere, Mr. Mervyn Colomb, Mr. Henry Barrett, Mr. Gerald Henson, Mr. Frank R. Robertson, Mr. Geoffrey Wilkinson, Mr. Richard Cowell, Mr. W. Ewart, Mr. Augustus Hammond, Mr. A. J. Cramer, Mr. L. Arthur, Messrs. Bates and Phelps, Miss May Congdon, Miss Daisy England, Miss Beatrice Yaldwyn, Miss Haidee Barry, Miss Helen Oliver, Miss Ruby Vernon, Miss Lena Delphine, Miss Clare Huntley, Miss Margaret Emden, Miss Marie Fontaine, and Miss Lily Vine. T. M., Mr. George Rowlands. Matinée, Saturday, at 2.30. Next week: "The Midnight Wedding."

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. Frank Allen; A. M., Mr. Geo. H. Richardson.—This week (twice nightly, Good Friday excepted): George Mozart; Tina Paynola, lady mimic; Little Ganty; Ivy Latimer, vocalist; Sisters Finney, the water nymphs; Lotto, Lilo, and Otto, cyclists; the Real McKays, juvenile artistes; Thora, ventriloquist; pictures.

WAKEFIELD.

EMPIRE.—This week: Mr. Harry Burns presents McDougall at Bute; Jennie Reeve; Firth and Forth, in "The Porter and the Pro."; Flying Julians, in gymnastic act; Tom Gott, comedian; and pictures.

HIPPODROME.—L., Mr. Sydney Tolfree; A. M., Mr. Harry Heath.—This week (twice nightly): Ray and Zack, talented juvenile artistes, in "A Tramp's Trip"; Frank Lauri, vocalist; and pictures. Matinée, Saturday, at 2.45.

GRAND ELECTRIC.—R. M., Mr. H. Dunnill.—This week (twice nightly): Marshal and Parr, in vocal act; Little Doris, juvenile vocalist; and pictures. Matinées, Monday, Wednesday and Saturday, at 3.

WALSALL.

HER MAJESTY'S THEATRE. — P., Walsall Theatres Co., Ltd.; Joint M., Moss' Empires, Ltd.; S. & M., Mr. W. H. Westwood.—This week, the Repertory Co. present "Camille." The cast includes: Mr. C. Alan-Hineson, Miss Isla Vayne, Mr. W. Haughton-Macaulay, Mr. Will Percy, Mr. Augustine Bowerman, Mr. Alec Wynne, Miss Madge Trevelyan, Miss Patricia Connaughton, and Miss Kathryn Eckart.

WATFORD.

PALACE THEATRE.—G. M., Mr. Lionel G. Holding.—Engaged here are Fred Douglas, Halma, Doris Hunter, Sinclair and Whiteford, Sid Bandon, the Harvey Boys, Gwladys Soman, and the Clarke Trio.

WATH-ON-DEARNE.

EMPIRE.—P., West Riding Electric Theatres, Ltd.—This week: Li-Chang-Hi, magician; and pictures.

WELLINGBOROUGH.

PALACE.—G. M., Mr. W. F. J. Hewitt; R. M., Mr. Joseph Baron.—This week (Thursday and Saturday, twice nightly): Four Russell Girls, dancers; Bert Symes, vocalist; Gene Crowe, minstrel; and pictures.

WEST BROMWICH.

THEATRE ROYAL.—L., Messrs. Nightingale and Montague Beaudyn; Licensee, Mr. R. Nightingale; G. M., Mr. Stanley S. Gordon.—This week (twice nightly): Mr. Montague Beaudyn presents "The Spider and the Fly." The company includes: Mr. Stanley S. Gordon, Mr. Henry Parr, Mr. Collin F. Heather, Mr. Billy Sherlock, Mr. Tom Arkinstall, Mr. Sidney Clewlow, Mr. Rass Challis, Miss Kate Froude, Miss Gertrude Vickers, Miss Ada Dempster, Miss Nina Vaughton.

WESTCLIFF-ON-SEA.

NEW PALACE.—P., Mr. Matt Raymond; A. M., Mr. G. H. Griffin.—This week: Chas. Craston, the Dame comedian; Dainty Maggie Rimmer, comedienne; Fred Hazel and Will, comedians; the Hungaria Trio, anglophone virtuosis; Alfred Wellesley, in "Uncle's Courtship"; Memora, in feats of memory; Arthur Gilroy, siffleur, and Rose Elliot, singer of sensible songs.

WEST HARTLEPOOL.

GRAND THEATRE.—L., Mr. Stanley Rogers; A. M., Mr. J. W. Seaward.—This week (once nightly): Mr. Cyril Maude presents "Bunty Pulls the Strings." The company includes: Mr. David Urquhart, Mr. R. B. Drysdale, Mr. Abie Barker, Mr. Frank Reynor, Mr. Forest Niven, Miss Mary Campbell, Miss Josephine Woodward, Miss Ella Young, Miss Eva Young, Miss Jean Clyde. Preceded by "The Price of Coal." T. M., Mr. F. C. Pool.

EMPIRE.—M. D., Mr. Richd. Thornton; R. M., Mr. S. Thornton Smurthwaite; Mus. D., Mr. Horace Marshall.—This week: Speigler's Quintette; and pictures. Two special shows on Good Friday.

PALACE.—L., Mr. W. G. Alderson; M., Mr. W. Capner; Mus. D., Mr. S. Grahame.—This week: Vyo and Clar, in musical speciality; Dan Pedley, comedian and dancer; and pictures.

WEST STANLEY.

ALBERT HALL.—L., Mr. Randall Williams; R. M., Mr. G. E. Routledge.—This week (twice nightly): Rita Dilston, vocalist; and pictures.

WIGAN.

HIPPODROME.—P. & M., The Wigan Entertainments Co., Ltd.; Mus. D., Mr. J. Robertshaw.—This week (twice nightly): The Great Darracq; Wee Bertie Burton, comedian; Pedro Pascador, equilibrist; the Seven Wulfrunas, in "Fun in a Café"; Jack Truman, chorus vocalist; the Rocheforts, vocalists and dancers; Lee and Kingston, in comedy cannon ball act; the Vays, in "Life in the Slums"; and pictures. Matinée, Monday, 2.30.

WOLVERHAMPTON.

EMPIRE.—Sole L., Mr. Walter de Frece; M., Mr. H. Ketteman; Mus. D., Mr. Thos. Thursfield.—This week (twice nightly): Geo. Carney presenting "The Fool of the Force"; Pete and Juno, comedians and dancers; Mildred Parr, Impressionist; Bert Earle, eccentric dancer; Frank and Beryl Harmer, vocal comedy duo; Sam Bushford, Hebrew comedian; Marie Schultz, in song scena; and pictures.

WORDSLEY.

OLYMPIA THEATRE.—L., B. Kennedy; M., Mr. Anthony Bayley.—This week: Miss Damuris Du Pere, contralto; Scott Hastings, in story, song, and banjo; and pictures.

WORKINGTON.

CARNEGIE HALL. — L. & M., Mr. Stanley Rogers; A. M., Mr. Morris Maud.—This week: Laurence Bros., rag-time singers and dancers; John Worth, in illustrated recitals; and the Two Steeples, in "That Other Woman"; pictures.

WORKSOP.

KING'S THEATRE.—L., Messrs. Cecil Clayton and E. M. Thorne; R. M., Mr. Frank M. Thorne; Stage M., Mr. Thos Merritt. — This week. Maddison's "Venetians." Company includes: Romany, Sylva Rita, Sam Ello, Phillips and Terry, the Venetians, Alec Fredson, the Great Albert, and the Bouncing Peps.

ROYAL ELECTRIC THEATRE.—V. R. M., Mr. A. Gibson.—This week: Bert Lund, Dolly Lindo, pictures.

YORK.

ROYAL.—L. & M., Mr. P. Hutchison; B. M., Mr. Silverthorne; Mus. D., Mr. J. Pulzer.—This week (closed Monday to Friday, opening Saturday, once nightly, for one week): Mr. George Dance presents "A Waltz Dream." The company includes: Mr. Frederick Hearne, Mr. Edwin Brett, Mr. Harry B. Clark, Mr. Arthur Medwin, Mr. Jack Govan, Mr. Henry Brooke, Mr. Fred Pitt, Mr. Will Hindson, Miss Dorothy Moulton, Miss Josset Ellis, Miss Emmeline Orford, Miss Dorothy Waine, Miss Maude Lancaster, Miss Irene Bradbrook, Miss Maude Vyse, Miss Florence Seymour, Miss Hilda Shepherd, Miss Madge Escolme, and Miss Hilda Guiver. T. M., Mr. Robert Grey. Matinée, March 29, at 2 p.m. March 31, "The Bear-Leaders."

OPERA HOUSE.—M. D., Mr. William Peacock; Mus. D., Mr. F. Kell.—This week (twice nightly, Good Friday excepted): Fregolia in protean sketches; Selwyn and Willows, athletes; Mira Jenson, vocalist; Chas. Torbay, shadowgraphist; Reg Bolton, "Editor's Imp"; Henry Liszt, in music; Albackar and Georgis, equilibrists; and pictures.

EMPIRE CINEMA, NEWCASTLE.

A LUXURIOUS FILM THEATRE.

The New Empire Cinema Theatre to be opened shortly by the Moss' Empires, Ltd., in Newgate-street, Newcastle, whose managing director is Mr. Frank Allen, is to be a veritable Palais de Luxe. It will have a frontage in Grainger-street, and this, up to the height of the first floor, will have massive pillars of Hoptonwood stone, and the intervening spaces will be filled in with handsome mahogany fittings and doors. The vestibule, with the pay boxes in the centre, will be treated, on floors and walls, with rich marble slabs. From here access will be gained to the interior of the house to right and left, and by easy stairs to the first floor, balcony, and tea rooms.

Sumptuous tea rooms will be provided, and from any part of the house access will be gained to the Empire Theatre by corridors to be constructed on land which already belongs to the theatre, so that patrons wishing to spend an hour in the cinema, and then have a part of the evening in the theatre, can pass from one to the other without coming into the street, and special tickets will be issued and special facilities provided to enable them to do so. The main hall of the cinema will have ample room, and tip-up chairs will be provided.

Rich Decoration.

The decorations of the hall will be a striking feature. The walls up to a height of 7ft. are to be richly panelled in mahogany and moulded, and further enriched with cedar-wood carvings. The space above this will be treated in the Adams style of architecture, carried out in specially modelled fibrous plaster. The friezes will be covered with tapestry and ornamented in keeping with the Adams tone of the spaces below.

The projection of the pictures on the screen will be from the back of the hall on the ground floor, and a picture will be thrown on the screen 16ft. by 14ft. The screen will be set in a proscenium panel with fibrous plaster ornament, and will be richly draped from above.

Tea Room.

A special feature is to be made of a large tea room on the first floor, which will have a separate entrance from Grainger-street, but which will also be used in conjunction with the Empire Theatre. This will be decorated in the Treillage style, a decoration much in vogue in London, but which has not yet been introduced in the North of England. The background will be of pale yellow, and the Treillage work painted green. Hangings in this room will be of the Empire style. There will also be in connection with it a handsome room for the convenience of smokers, and a large auxiliary tea room on the second floor. The kitchens are to be on the second floor.

Electric Installation.

The electric installation is to be of the latest type, and all the fittings will be duplicated, so that it is next to impossible to have a breakdown. The lighting will be on the indirect principle; that is to say, the light will be projected from the electric lamps on the ceiling, from which it will be reflected, a system which gives a most pleasing effect, and avoids strain on the eyes.

Ozoneated Air.

The ventilation is to be of the most up-to-date character. It will be on the ozoneair principle. The air will be admitted at the rear of the building, and passed through screens over which a continuous stream of water is running. This will wash away the impurities. The air will then be ozonised by a special apparatus and sent through ducts to all parts of the building. The advantages claimed for this system are that all stuffiness in the atmosphere will be obliterated, and its action will dissolve smoke and dissipate any fog that might get into the building.

The building will also be comfortably warm and luxuriously furnished. The carpets are being supplied by Messrs. Bainbridge and Co., and are being designed specially to harmonise with the Adams decorations. The scheme of colour in the upholstery will be rose-pink.

The contractors are Messrs. Stephen Easton, Ltd., Newcastle, and the architects Messrs. W. and T. R. Milburn, F.F.R.I.B.A., Sunderland.

Amongst the artistes sailing from Southampton to-day per the Armadale Castle for South Africa, to fulfil engagements with Messrs. Hyman, at the Empire, Johannesburg, are Josh Dixon, Sisters Josie, and Molly Maree.

"The Era" Annual is highly valued by all connected with the stage for purposes of reference, and there are also thousands of playgoers who rely upon the familiar volume to keep them thoroughly conversant with matters theatrical. These players will find the Annual for 1913 not less attractive and not less comprehensive than previous issues. First there are given stories, diverting or exciting, of the experiences of well-known actors and actresses, and along with each story is given a fine portrait of the narrator. These stories are followed by an accurate and exhaustive list of all the new plays and important revivals produced at the London theatres from Dec. 1, 1911, to Nov. 30, 1912. Similar lists for the London suburban theatres and for the provinces are also given. Then come the casts of these new plays and revivals, and an alphabetical list of sketches produced. The Annual concludes with excellent portraits of eminent players who have passed away, the obituary list including the names of William Mollison, Florence St. John, W. S. Penley, Emily Soldene, George Grossmith, sen., and Edward Terry.—"Aberdeen Daily Journal," Feb. 10, 1913.

FILM GOSSIP.

"Cross Your Heart."

This is a dramatic film which has a very human touch, and is to be released by the Western Import Co. on April 2. The story deals in the first place with three little children—a farmer's boy and girl, and an orphan, who has just been caught stealing chickens. The farmer locks the little culprit up whilst he calls a policeman; but his daughter, moved to pity, lets the boy go after a promise that he won't steal any more. Years pass. The boy has grown up and becomes the employer of the same farmer's son, who steals from him. His thoughtful and humane method of handling the situation brings him again in contact with the girl who had long before helped him. In a natural way a means of recognition is furnished and another cross your heart promise is given and received and a pretty love story begun. 1,000ft.

"Woodland Streams."

This fine coloured scenic is to be released on April 6 by the Gaumont Co. The somewhat difficult subject of late autumnal scenes has been handled with much delicacy of colouring in this picture. After the brilliant aspect of the summer months, when the hard greens and yellows change to russet and orange, and crimson grape and mellow corn are gathered, there is a suggestion of spent force—the days wane and the sky becomes overcast. These views of secluded woodlands—birch and poplar, beech and elm—with their thick carpet of leaves and of quiet streams that gently pass by forgotten manors and old dwellings, constitute an alluring picture that is sure to be greatly in demand. 190ft.

"Sammy Goes Yachting."

This capital comic picture, to be released by the Urbanora Co. on April 2, deals with the startling adventures of Sammy, who, with the assistance of his wife, drags his yacht down to the seashore, and, with all sails set, launches her on a rather choppy sea. All goes well for a short time, until suddenly a storm arises and the yacht is buffeted here and there, while Sammy clings to the side fearing every moment will be his last. An extra strong gust of wind lifts the boat right out of the water, and, sailing through the air, it lands on the quay, and at once commences to move quickly through the streets regardless of the traffic. After crossing the parks and mounting a flight of stone steps the yacht at last collides with a wall and forces its way into the police station, where the amazed policemen compel Sammy to pay dearly for the havoc wrought by his crazy boat. 295ft.

"Studies of Reptile Life."

This interesting and instructive scientific film is to be released on April 3 by the Kineto Co., Ltd., and deals with reptile life in detail. It shows chamelons at home in South Europe catching insects for their food; the so-called "slow-worms"; grass snakes feeding on snails; and the black snake. Also are seen the fine muscular power of the Leopard snake, which climbs a polished steel rod by its own action; the Mexican devil fish dragging worms from the river bed, and the toad having its breakfast. Altogether, this unique film is 415ft. in length.

Nottingham Picture Houses.

The Victoria Electric Palace, Nottingham, screens a magnificent film illustrating various episodes in the life of Cleopatra. The sole rights for production have been acquired for this week from Mr. H. Winik, and the rôle of Cleopatra is finely depicted by Miss Helen Gardner.

The Picture House has a well-executed dramatic film in "Opilsah," a scenic panorama of Barcelona, the latest news in current events, an interesting film of experiments with oxygen, and two highly humorous pictures. In consequence of the resignation of Mr. Broughton Black from the managership of this house, the Provincial Cinematograph Theatres, Ltd., have appointed Mr. T. P. Hennes to succeed him. Mr. Hennes comes from their picture house at Birmingham.

"A Rough Ride with Nitro-Glycerine."

To be released by the Selig Polyscope Co. on March 27, this fine film tells the following thrilling story. A reckless and revengeful group of malcontents are persuaded to ruin a young oil operator by dynamiting his well. In order to accomplish this they endeavour to capture a waggon-load of nitro-glycerine. The wild ride of the desperate driver to save his dangerous freight forms a most exciting episode of this story. The conspirators follow on stolen horses, and in turn are pursued by the sheriff's posse. In addition to this sensational flight there is a good love interest running through the picture. 1,014ft.

Chrono-Chrome (Gaumontcolor) in Paris.

A development of the greatest interest to the kinematograph world and also to the Paris public is announced by the Gaumont Co. They are to open in Paris early in April a new theatre which will be known as "Gaumontcolor," where the most striking and permanent feature of the programme will be the wonderful new Chrono-Chrome films which have recently been introduced into this country, and are to be a feature of the programme at the West End Cinema. The new theatre is situated in the Rue du Faubourg, Montmartre, one of the busiest centres in Paris and within a few yards of the Grand boulevards.

Assassination of the King of Greece.

In view of the terrible calamity in Greece, Kineto, Ltd., are issuing immediately a film showing the entry, on a recent State occasion, of King George of Greece into Salonika, where he has just met his death in such tragic circumstances. The film shows the late King riding at the head of a body of troops, and affords several excellent portraits of His Majesty. The Crown Prince, who succeeds to the throne as King Constantine, is also seen. The approximate length of the subject is 180 feet.

Windsor Electric Theatre, Woolwich.

The alterations to this popular picture palace were completed last week-end, and the "extension" opened to the public on St. Patrick's night. Over 340 seats have been added, and the seating capacity is now for 1,005 persons. Mr. William MacWilliam, the energetic and enterprising manager, may well be proud of his achievement, but he informed our representative that he will not be satisfied until the balcony will seat another 500 persons. Last Monday evening, an hour before the "second house" opened, over 700 people were waiting in the queue.

Leicester Picture Houses.

At the Leicester Picture House, where music has always played a great part in their entertainment, a double orchestra has this week been installed, so that a continuous flow of music is presented during the whole time the place is open. Considering that both orchestras comprise musicians of ability, and that their programmes are nicely arranged, it is no wonder that the enterprise of the management is appreciated. Some good films are shown in "His mother's hope," "Hour by hour," "Opitsah" (Selig), "No place for a minister's son," "Barcelona," "In the flat above," etc., etc. A special programme, with appropriate music, was given on Good Friday.

At the Floral Picture Theatre a fine picture in two parts, entitled "The private enquiry office," is being shown, which is supported by many others, including "A red man's love," "In the flat above," "Careful nursing," "Rabbit shooting," and the Boat Race. A special programme was given on Good Friday.

At the Grand Electric Palace "Calamity Anne's inheritance," "The awakening," "Omens of the Mesa," "Gold is not all," "The road to the Alps," "His mother's hope," "The cheap housing problem," "The mission of a bullet," and Gaumont's Graphic are interspersed in this week's excellent programme. A special programme was also submitted here on Good Friday.

Swindon's Picture Houses.

The County Electric Pavilion management are starring "The Chronicles of Don Q.," "Love and the law," and "A prodigal's return" this week, and the popularity of this house is being fully maintained.—The Picture House is providing an attractive programme this week. The films include an excellent Vitagraph subject, "The curse of the lake." Others of note are "Tontolini creeps home," "Elusive Dupin," "The fight at the mill," "An Irish girl's love," and "Babette."—At the Arcadia Picture Palace "The secret of the safe," "In the flat above," and "Trapper Bill" are on view and meeting with success. Central Cinema.—This cosy place of entertainment is showing "The honour of his house" and "The red stain."—At the Electric Palace an exclusive film of "Dante's Inferno" is being exhibited, and large houses are the rule.

New Picture Palace at Oxford.

The North Oxford Kinema, Walton-street, opened on Saturday last, when a crowded audience filled the handsome new house, and greatly admired the pictures shown. The new picture palace, situated in Walton-street, in the midst of a teeming population, should do well. It has been built in eleven weeks by Messrs. Organ and Sons, Oxford, the architect being Mr. Gilbert T. Gardner, Lic.R.I.B.A. The construction is fireproof throughout. There is seating accommodation for 500 persons, and the tip-up chairs are most luxurious. There are now six picture palaces in Oxford.

Mme. Walter's fine orchestra is giving a really excellent programme of music at the Cinema House, Rye-lane, this week. In addition to the well-selected and played orchestral items, violin solos are given by Mlle. Clarmont.

The Chatham Cinema Co., Ltd., propose to erect in High-street, Chatham, a commodious and up-to-date picture palace. We understand that the plans of the building were passed by the Highway and Works Committee of the Chatham Corporation on Thursday, the 13th inst.

Mr. G. M. Wells, who is well known in Glasgow and district in connection with skating palaces and other enterprises, is now manager of the new Empire Picture House, presently building at Kilmarnock. The opening of this handsome new hall, which has already been twice postponed, is now definitely fixed for Thursday next.

At an adjourned meeting of the licensing magistrates, held at Bath on Friday last, two applications for the erection of picture theatres in the Oldfield Park district of that city were refused a music licence, so for the present this densely populated district will have to wait ere they can enjoy amusements near home. But Bath is already well supplied with evening entertainments, as, in addition to the Theatre Royal, the Palace, and three picture houses in the heart of the town, there are daily concerts at the Roman Promenade.

FILMS OF THE MOMENT.

RELEASE DATES.

KINETO, LIMITED.	
The City of Jaipur, 330ft.	Mar. 27
Customs of Lapland, 375ft.	Mar. 29
Studies of Reptile Life, 415ft.	Ap. 3
In and Around Scotland, 395ft.	Ap. 5
Silkworm Studies, 365ft.	Ap. 10
Through the Highlands, 420ft.	Ap. 12
THE AMERICAN CO.	
A Rose of Mexico, 990ft.	Mar. 22
The Silver-Plated Gun, 976ft.	Mar. 22
The Latent Spark, 1,000ft.	Mar. 26
The Building of the Great Los Angeles Aqueduct, 986ft.	Mar. 29
Women Left Alone, 980ft.	Mar. 29
Calamity Anne's Vanity, 995ft.	Ap. 2
His Sacrifice, 985ft.	Ap. 5
The Romance, 987ft.	Ap. 5
The Fugitive, 1,000ft.	Ap. 9
Pecos Pete in Search of a Wife, 998ft.	Ap. 12
The Finer Things, 1,000ft.	Ap. 12
EDISON FILMS.	
How a Horseshoe Upset a Happy Family, 475ft.	Mar. 22
Never Too Late To Mend, 2,000ft.	Mar. 22
How They Got the Vote, 625ft.	Mar. 26
Yosemite National Park, and the Big Trees of California, U.S.A., 375ft.	Mar. 26
Lady Clare, 1,000ft.	Mar. 26
What Katie Did, 1,000ft.	Mar. 26
For Her, 1,000ft.	Mar. 29
An Old Appointment, 500ft.	Mar. 29
Love Amongst the Geysers, 1,000ft.	Mar. 29
Running Away of Doris, 1,000ft.	Ap. 2
Interrupted Wedding Bells, 1,000ft.	Ap. 2
Power of Sleep, 1,000ft.	Ap. 5
Red Man's Burden, 1,000ft.	Ap. 5
New Day's Dawn, 1,000ft.	Ap. 5
Title Cure, 1,000ft.	Ap. 9
An Unsullied Shield, 1,000ft.	Ap. 9
City of San Francisco, 1,000ft.	Ap. 12
Eldorado Lode, 1,000ft.	Ap. 12
Serenade by Proxy, 1,000ft.	Ap. 12
PATHE FRERES.	
Liberty Hall, 372ft.	Mar. 22
The Bridge of Sighs, 326ft.	Mar. 22
A Scrap of Paper, 1,027ft.	Mar. 22
An Asbestos Quarry in America, 359ft.	Mar. 22
The Lost Heir, 885ft.	Mar. 22
Jimmy and Jacko, 570ft.	Mar. 22
The Opening of a Flower, 359ft.	Mar. 22
Maternity, 2,397ft.	Mar. 22
The Hand of Death, 868ft.	Mar. 26
A Regatta Day at Singapore, 287ft.	Mar. 26
Tommy and the Glue Pot, 474ft.	Mar. 26
An Inventive Lover, 1,021ft.	Mar. 26
Love the Conqueror, 1,229ft.	Mar. 26
Two Strings, 823ft.	Mar. 26
Masculine Matchmakers, 754ft.	Mar. 26
A Father's Crime, 1,009ft.	Mar. 29
His Lordship's Little Lapse, 2,147ft.	Mar. 29
Young America, 921ft.	Mar. 29
A Very Select Dinner Party, 558ft.	Mar. 29
The Versatility of Genius, 486ft.	Mar. 29
The Triple Trapeze, 443ft.	Mar. 29
The Dream of Glory, 605ft.	Mar. 29
Athens, 434ft.	Mar. 29
The Elephant Hawk Moth, 430ft.	Mar. 29
The Weaker Vessel, 2,584ft.	Mar. 29
GAUMONT CO.	
The Escape of the "White Glove" Gang (the Third Series of the Iron Hand Detective Drama), 2,590ft.	Mar. 23
Misplaced Kindness, 900ft.	Mar. 23
The Valley of Cerdagne, 265ft.	Mar. 23
The Professor's Discovery, 980ft.	Mar. 27
Playing His Master's Cards, 680ft.	Mar. 27
In the Pyrenees, 360ft.	Mar. 27
The Convict's Secret, 2,530ft.	Mar. 30
A Smart Subterfuge, 710ft.	Mar. 30
In the Zoological Gardens, 310ft.	Mar. 30
A Widow's Wiles, 1,040ft.	Mar. 30
Is Marriage a Failure? 485ft.	Ap. 3
Jealousy, 510ft.	Ap. 3
A Spanish Romance, 1,100ft.	Ap. 3
The Rays of Death, 1,325ft.	Ap. 6
Men Were Deceivers Ever, 1,000ft.	Ap. 6
Woodland Streams, 190ft.	Ap. 6
Simple Simon on the Warpath, 895ft.	Ap. 6
URBANORA CO.	
Two Fathers, 975ft.	Mar. 26
Studies in Popular Astronomy, 410ft.	Mar. 26
Day in the Life of a New Recruit, 510ft.	Mar. 26
First Steeplechase, 600ft.	Mar. 26
The Alhambra, 325ft.	Mar. 26
One Life for Another, 1,600ft.	Ap. 2
Barcelona and Surroundings, 410ft.	Ap. 2
Sammy Goes Yachting, 295ft.	Ap. 2
Over the Garden Wall, 995ft.	Ap. 9
Dupin as a Policeman, 485ft.	Ap. 9
Birds of Prey, 285ft.	Ap. 9
Impressions of Corsica, 345ft.	Ap. 9
The Ranger's Wife, 775ft.	Ap. 9
SELIG POLYSCOPE CO.	
Greater Wealth, 1,085ft.	Mar. 23
A Loyal Deserter, 1,024ft.	Mar. 23
A Rough Ride with Nitro-glycerine, 1,014ft.	Mar. 27
Steak and Onions, 517ft.	Mar. 27
A Curious Family, 514ft.	Mar. 27
The False Order, 1,005ft.	Mar. 30
The Gunfighter's Son, 960ft.	Mar. 30
The Man Who Might Have Been, 1,012ft.	Ap. 3
The Cowboy Editor, 537ft.	Ap. 3
Whose Wife is This? 516ft.	Ap. 3
WESTERN IMPORT CO.	
The Forest Rose, 2,000ft.	Mar. 22
Mary's Goat, 500ft.	Mar. 22
In Old Town, 995ft.	Mar. 22
The Greatest of These is Charity, 1,000ft.	Mar. 26
The Little Girl Next Door, 1,000ft.	Mar. 26
Shocking the Future Mother-in-law, 1,000ft.	Mar. 26
One of the Honor Squad, 906ft.	Mar. 29
Dora Thorne, 1,210ft.	Mar. 29
Miss Robinson Crusoe, 1,210ft.	Mar. 29
For Sale—A Life, 1,000ft.	Ap. 2
Cross Your Heart, 1,000ft.	Ap. 2
Called Back, 2,000ft.	Ap. 2
Letters of a Lifetime, 1,000ft.	Ap. 5
Dottie the Dancer, 1,000ft.	Ap. 5
The Thunderbolt, 1,000ft.	Ap. 9
Aurora Floyd, 2,000ft.	Ap. 9
The Clue in the Dust, 995ft.	Ap. 9
The Truant's Doom, 1,000ft.	Ap. 12
Thanksgiving, 995ft.	Ap. 12
HEPWORTH CO.	
Law in Their Own Hands, 530ft.	Mar. 23
Two Little Pals, 1,050ft.	Mar. 27
Little Willie and the Bellows, 475ft.	Mar. 27
Father's Little Flutter, 600ft.	Mar. 30
Silence of Richard Wilton, 725ft.	Ap. 3
Blood and Bosh, 650ft.	Ap. 3
Monty's Mistake, 425ft.	Ap. 10
J. FRANK BROCKLISS, LTD.	
The Judgment of the Sea, 1,026ft.	Mar. 22
The Husband's Broom, 368ft.	Mar. 22
A Mother's Awakening, 945ft.	Mar. 22
Flesh and Blood, 2,018ft.	Mar. 22
The Open Road, 983ft.	Mar. 23
President Taft at Brockton Fair, 450ft.	Mar. 23
The Spider and the Fly, 248ft.	Mar. 23
Don Juan's Compact, 2,128ft.	Mar. 26
The Idol Worshipper, 820ft.	Mar. 26
In Honour Bound, 1,000ft.	Mar. 27
How Ned Got His Rise, 725ft.	Mar. 27
Forgive Us Our Trespasses, 1,077ft.	Mar. 29
The Debt, 1,930ft.	Mar. 29
At the End of the Line, 984ft.	Mar. 29
The Candy Girl, 985ft.	Mar. 30
A Bad Tangle, 636ft.	Mar. 30
Treasures on the Wing, 974ft.	Ap. 2
A Dangerous Weapon, 495ft.	Ap. 2
Vengeance, 1,913ft.	Ap. 3
A Son's Example, 1,016ft.	Ap. 3
The Ghost of a Bargain, 864ft.	Ap. 3
An Old-fashioned Mother, 1,000ft.	Ap. 5
Making an American Citizen, 994ft.	Ap. 5
A Beetle's Deception, 925ft.	Ap. 5
Beautiful Spots in Switzerland, 403ft.	Ap. 5
M. P. SALES AGENCY.	
A.B.	
Pirate Gold, 1,008ft.	Mar. 23
Kissing Kate, 450ft.	Mar. 23
The Kid, 989ft.	Mar. 27
A Misappropriated Turkey, 1,008ft.	Mar. 30
An Old Story with a New Ending, 520ft.	Mar. 30
Brothers, 1,008ft.	Ap. 3
The Masher Cop, 479ft.	Ap. 3
CELEBERT.	
Pedrables to Valliedrera, 503ft.	Mar. 30
EMPIRE.	
Siege of Mafeking, 338ft.	Mar. 23
KALEM.	
Wines of Jamestown, 1,823ft.	Mar. 23
Sawmill Hazard, 1,018ft.	Mar. 23
Flag of Freedom, 1,035ft.	Mar. 23
King Cotton, 423ft.	Mar. 23
Red Sweeney's Mistake, 973ft.	Mar. 27
Hero's Reward, 578ft.	Mar. 27
The Boomerang, 1,038ft.	Mar. 30
A Desperate Chance, 978ft.	Mar. 30
The 'Possum Hunt, 383ft.	Mar. 30
The Horse that Wouldn't Stay Hitched, 513ft.	Ap. 3
The Cub Reporter's Temptation, 973ft.	Ap. 3
St. Augustine, Florida, 478ft.	Ap. 3
B. AND C.	
Winter Sports in St. Moritz, 367ft.	Mar. 23
Our Faithful Dumb Friends, 390ft.	Mar. 27
Artist's Hoax, 510ft.	Mar. 30
Sandwich, 370ft.	Ap. 3
LUBIN.	
On the Threshold, 1,013ft.	Mar. 23
What's in a Name? 346ft.	Mar. 23
Who is the Savage? 1,038ft.	Mar. 23
The Miser, 1,010ft.	Mar. 27
The House in the Wood, 1,018ft.	Mar. 27
Motor-Boat Party, 233ft.	Mar. 27
Price of Jealousy, 1,030ft.	Mar. 30
The Guiding Light, 1,940ft.	Mar. 30
Keeping Up Appearance, 1,015ft.	Mar. 30
She Must Elope, 697ft.	Mar. 30
The Lost Note, 1,024ft.	Ap. 3
Down on the Rio Grande, 1,015ft.	Ap. 3
Quarantined, 500ft.	Ap. 3
U.K.F.	
From Passau to Vienna by Steamboat, 345ft.	Mar. 27

The Palacette Picture House, Hastings, was reopened after rebuilding last Tuesday night. His Worship the Mayor of Hastings, Alderman Hutchinson, officiated at the ceremony, and in a speech remarkable for its concise and appropriate wording, gave a brief outline of the history of the house, and declared it opened, referring in felicitous terms to the exertions of its proprietors, Messr

THE SHOWMAN WORLD

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The Show World on Wheels.

The week before Easter finds all the world of shows a-wheel, hastening by road or rail to their selected fairs for the Easter holidays. During the dreary, dull winter weeks showmen have been hard at work in their various winter quarters restoring and beautifying their shows, amusement frames, and stalls. With the first great national holiday, Eastertide, the show or amusement concern is erected, and business begins. The modern showman is the true handyman, with ability to turn his hands to everything about a show, from fashioning the frame to painting its outside attractions. He must be ever abreast of the times, quick to supply the popular demand for healthy and wholesome amusement. It is a strenuous life—a busy, full life. It has its failures and its successes. It is satisfactory in that it draws the best out of its workers at all times, and at all points of its enterprise. So here's success to the shows and the showmen travelling to the fairs for Easter.

Easter Fairs in the London District.

All the open spaces and parks under the L.C.C. will have their crowded pleasure fairs at Easter. Glorious Hampstead Heath will draw its multitudes of the workers from the East, the North-East, and Central London. On the breezy slopes of the Heath, and at Hampstead Village Fair, London's own showmen will cater for the people's pleasure. At Wormwood Scrubs another big settlement of shows, &c., will be found. On the Flats at Wanstead, Forest Gate, E., yet another concourse for the far East-Enders. Blackheath will be swarming with the throngs of South-side toilers, and the fair will supply the open recreation of the crowds. Richmond Park will have its fair, and the Welsh Harp "Hendon way" shows and amusements. Mile End-road, Stratford, E., Deptford, Lavender Hill, Battersea, Wandsworth, and Clapham Common will have alfresco entertainers.

London at the sea—Margate, Brighton, Ramsgate, Broadstairs, Southend—will open its shows for the people that all the world, his wife and children may be merry in the Easter holidays.

The East Anglian Circuit.

The Easter fairs in the circuit include Norwich, Lowestoft, Northampton, Ryde, Tring, Yarmouth, Hitchin, Woodbridge, and Portsmouth.

The Great Midland Circuit of Fairs.

Bilston, Walsall, Coventry, Holesowen, Hinckley, Melton Mowbray, Wolverhampton, and Stafford.

Lancashire and Yorkshire Circuits.

Queen's-road, Manchester, Rusholme, Manchester, Trafford-road, Oldsall-lane, Salford, Northenden, and other suburban showgrounds in the Manchester district; Seaforth, New Brighton, and that perpetual fair by the merry seashore, Blackpool. In the cotton belt, fairs at Blackburn, Haslingden, Garston, and Clitheroe. In the county of broad acres and the far North fairs will be in full swing at Doncaster, Gainsborough, Huddersfield, Gomersal, Middlesbrough, Jarrow-on-Tyne, Newcastle-on-Tyne, North Shields, South Shields, Rothwell, Selby, Durham, Dewsbury, and Carlisle. In Scotland, at Dumfries Castle, Douglas, Moffat, with settlements of shows in Edinburgh and Glasgow.

Westward Ho!

In Wales and the Western province fairs will be kept at Holyhead, Cardiff, Merthyr, Mold, Newport, Mon., Holywell, Towyn, and Pontypridd, Cheltenham, Cullompton, Exeter, Falmouth, Plymouth, and Torquay.

Besides all these, in a hundred wayside places the show and the roundabout, the cokernut sheet and the merry fun-makers, with amusing side-shows or variety frames, will again this Easter, as in past years, prove their undoubted claim to be the fun providers of the people.

Notes from Scotch Fairgrounds.

Cumnock Old Fair was held last week. The great attraction was George Green's colossal temple of animated photography. Minor amusements, side-shows, stalls, and games were en evidence, and shown by Messrs. H. Johnson, Swallow, A. Blockley, H. Merrick, Boswell, H. Merrick, jun., J. Goldberg, J. Fitzpatrick, J. Hart, J. Rubenstein, Wm. Miller, J. Day, J. Lawrence, and Mesdames Anderson, Carter, and Mackintosh. We hear that the Dowson family have taken over Albert Biddall's show, and that Albert Carrick has become the owner of Wilson's picture show. John Evan's new scenic railway is to open for the first time at Kirkcaldy Fair in April. Mr. George Green, of the Carnival, Glasgow, is opening another picturedrome. This makes eleven picture houses under his control in Scotland. The new one is the Town Hall, Old Cumnock, and the grand opening takes place next week.

The Roundabout Proprietors' and Showmen's Union.

This important union holds a special meeting at its Manchester headquarters, the Black Lion, Salford, on the Wednesday in Easter week. See advertisement for particulars.

The Guild Chaplain's Recent Illness.

The Rev. T. Horne, through "The Era," thanks the numerous kind friends for their sympathetic letters and warm wishes for his recovery from a recent illness. He wishes his friends to know that he is quite well again, but his doctor advises him to take things easier, and to undertake less work for a time. That advice he is following.

Interesting Show Combine.

The Purchase Menagerie and Waxworks and the Simon Show and Amusement Aggregation have amalgamated, and the joint concern takes the road this week.

Mrs. Purchase writes us to suggest that as there is a professional women's Franchise League, there might be usefully started a showwomen's Franchise League. Will like-minded women communicate with the Purchase-Simon combine en route, and address letters to Mrs. Purchase?

Mr. Bert Coote is "starring" next week at the Empire, Newcastle, in "The Eternal Waltz." This is the opening of a twenty weeks' provincial tour of this popular musical comedy, in which Mr. Coote scored such an undoubted hit at the London Hippodrome.

The career of a Lancashire mill girl who came to London to go on the music hall stage was described at London Sessions on Wednesday, when Margaret Thompson, aged 22, pleaded guilty to stealing jewellery worth £10 from servants at the Hotel Victoria, Northumberland-avenue. After leaving her work, it was stated, she broke her leg, and became a persistent thief. She was convicted at Manchester, Bolton, Blackpool, and Preston, and explained that she stole in order to get money to return to the stage. She had walked into the Hotel Victoria during the daytime, slept in a disengaged bedroom, and strolled out in the morning, after giving the waiter sixpence for helping her on with her coat. She had confessed to the London cases after being sentenced to four months' imprisonment at Preston. Mr. Wallace passed sentence of twelve months' hard labour, to run concurrently with the Preston sentence.

BACONIAN PARALLELS.

Another Baconian stronghold, says Mr. H. Saint-George, in "The Young Man from Stratford," is to be found in the grave-digger's scene in "Hamlet." They make a great deal out of this clown's travesty of argument, and help dig the grave of their own cause quite as clownishly in the process. This is our old friend the parallelism in a new form. And, strange to relate, it is absolutely and indisputably a real parallel. So far it is almost the sole specimen of its class that has been produced, the only unfortunate thing about it being that it has no connection with Bacon whatever.

It appears that in Plowden's reports, which were published in 1598, is found the judicial finding in the matter of Hales v. Petit. Sir James Hales having committed suicide by drowning, the question arose as to the legal felony of the act, and on that hung the disposal of certain property in dispute. The quaint, quibbling judgment of the Court was as follows:—

Sir James Hales is dead. How did he come to his death? By drowning. And who drowned him? Sir James Hales. And when did he drown him? In his lifetime; and the act of the living man was the death of the dead man, for Sir James Hales being alive caused Sir James Hales to die.

Of course, everyone will recognise at once the parallel in the grave-digger's scene in "Hamlet," where the argument is travestied thus:—

First Clown: Is she to be buried in a Christian burial, that wilfully seeks her own salvation?

Second Clown: The crowner has sat upon her, and he finds it Christian burial.

First Clown: How can that be, unless she drowned herself in her own defence?

Second Clown: Why, 'tis found so.

First Clown: It must be *se offendendo*; it cannot be else. For here lies the point: if I drown myself wittingly, it argues an act, and an act has three branches; it is, to act, to do, and to perform: argal, she drowned herself wittingly. Here lies the water; good: here stands the man; good: if the man go to this water, and drown himself, it is, will he, nil, he, he goes; mark you that: but if the water comes to him, and drowns him, he drowns not himself: argal, he that is not guilty of his own death, shortens not his own life.

Second Clown: But is this law?

First Clown: Ay, marry, is't crowner's quest law.

The fact that in the play Ophelia has drowned herself may slightly minimise the force of the parallel, which may after all be a mere coincidence. In fact, Bompas alludes to this circumstance, not so much as a parallel, but as demonstrating Shakespeare's knowledge of the law relating to suicides, thereby divesting the Hales case of the singularity some attach to it, and suggesting that cases of suicide were habitually argued in this way at that period. Webb makes no reference to the case whatever. The main point, however, is that certain Baconians urge that the grave-digger's scene could not have been written without an intimate knowledge of the Hales v Petit judgment. They then follow up this contention with another to the effect that William Shakespeare could by no possibility have known of it. Well, if it were the customary kind of decision in such cases, as Bompas seems to imply, he might have known the argument from some other and less noted case. If it were a singular case, of a striking nature, then he would stand every chance of hearing it from legal acquaintances. It is absurd to imply that Bacon was the only man who knew of it. I am not dealing with the mysterious nature of the various publications yet, but the fact that the clown's scene is not in the quarto of 1603, but is found in that of 1604, points to its having been "gagged" into the play as a result of hearing either the Hales judgment, or one to which that had served as a precedent. As Plowden's report had been in print already for some five-and-twenty years, Bacon, the omniscient lawyer, would have known of it before 1603.

But, after all, the scene may not be so much a parody of any particular legal argument as a faithful picture of the bucolic style which, even in these days of board schools and compulsory education, provides us from time to time with amusing examples of the mis-use of terminologies like the three parts of an act in the same way. At the same time, the Baconian digestion must be of abnormal hardihood if they can swallow in comfort the suggestion that Shakespeare could not have known of this case of Hales v. Petit. A haunter of Fleet-street and its purlieus, a frequenter of law-courts during some of his own paltry litigations not hear of such a piece of forensic quibbling! Out on you! Having first denied him refinement and schooling, will you now call the vulgar young man from Stratford an anchorite wholly innocent of pot-house small-talk? For pity's sake stop arguing awhile, and think!

DRAMATIC AND MUSICAL LAW.

"Dramatic and Musical Law," by Mr. A. A. Strong, LL.B., has reached a third edition, and gives in simple language such parts of the law as relate to subjects with which the profession is concerned.—"The Financier."

Mr. Albert A. Strong's valuable work "Dramatic and Musical Law," published at "The Era" Offices, Tavistock-street, has reached its third edition. The author has made every effort to bring the book right up to date.—"Referee," May 15, 1910.

Price 5s., post free 5s. 4d. Published at "The Era" Offices, 5, Tavistock-street, Strand, W.C.

Mr. Arthur Law Raynor has been engaged by Mr. Herbert Jay as general-manager for his "Baby Mine" spring tour.

On Monday Mr. William Gordon Edwards's comedy, "The Handful," will be preceded, at the Prince of Wales Theatre, by a one-act play, entitled "The Dumb and the Blind," by Harold Chapin, in which Mr. W. Graham Browne will appear.

The Imperial Services Exhibition, which will be held by permission of the Board of Admiralty and the Army Council, is to be opened on or about May 31, at the Exhibition Grounds, Earl's Court, London, remaining open until the middle of October. A few spaces are to let for first-class attractions and novelties, and application should be made at once to W. M. Goldie, manager, at the Exhibition Grounds, Earl's Court, S.W.

Miss Dorothy Payne, the talented daughter of Mr. William Payne, of the South London, presented a new act at the Balham Hippodrome last week. Henceforth, we understand, this little lady will be heard in "songs at the piano."

"The Era" Annual, which has just made its appearance, fully maintains the qualities, usefulness, and interest which have characterised the issue for a number of years past. The productions and revivals in the English theatres and music-halls are given in detail with the full casts, and there are also useful lists of the important new plays and revivals in Paris, Berlin, and New York. As usual, many leading members of the profession have contributed interesting stories or anecdotes, and each is accompanied by autographed portraits of the authors.—"Birmingham Daily Mail," Feb. 12, 1913.

THEATRICAL DISPUTES IN INDIA.

The hearing of the suit brought by Mrs. Georgiana Major, better known to the public as Miss Georgie Corlass, against Mr. Maurice E. Bandmann, proprietor of the Bandmann Opera Company, claiming Rs. 18,000 and odd as damages for alleged wrongful dismissal, was recently resumed at the High Court, Calcutta, before Mr. Justice Chaudhuri, when Counsel on both sides addressed his lordship.

Mr. Norton, Mr. Langford James, and Mr. McNair, instructed by Mr. Given-Wilson, of Messrs. Morgan and Co., appeared for Mrs. Major. Mr. Garth and Mr. R. C. Bonnerjee, instructed by Messrs. Sanderson and Company, represented Mr. Bandmann.

Mr Garth first addressed the Court on behalf of Mr. Bandmann. He said the first point he wanted to impress upon his lordship was what the issue in this case was. The issue was plain not only upon the correspondence, but also on the pleadings. It was admitted that there was an agreement between Mr. Bandmann and Miss Corlass; it was also admitted that by that agreement the plaintiff undertook to play soubrette parts, and she also undertook to attend rehearsals when called on. That was really all that was necessary for the purpose of the decision of this case so far as the agreement was concerned. It was admitted that she was asked to attend the rehearsal of "The Night Birds," and it was admitted that she refused. The sole question in the case was whether her refusal to attend the rehearsal of "The Night Birds" was justified? If it was not, it must also be admitted that Mr. Bandmann had ample justification for dismissing her as he did.

Something was said by Mr. Norton as to the amendment of the pleadings, and it was upon that Mr. Garth was now. Mr. Garth just wanted to show by one or two extracts from the correspondence that this was the issue, namely, whether she was justified in refusing to attend the rehearsals. As regards that, his lordship found the facts were that there were first of all in Bombay a distinct refusal by the plaintiff to attend rehearsals of any of the new pieces. The correspondence made that clear. Before Miss Corlass left Bombay she had distinctly refused to attend rehearsals of any of the new pieces, including "The Night Birds." It was clear she had no justification whatsoever for that refusal. Happily that did not end in a rupture because the last conversation between her and Mr. Coyne was that though she was called to attend rehearsals, she told Mr. Coyne she would not rehearse any of the new pieces, and Mr. Coyne said "the matter had better stand over till Mr Bandmann came." Indeed, in the position in which Mr. Coyne was, it was very doubtful whether he had any power to say that he dismissed her because she would attend any of these rehearsals. The fact, however, remained that she had distinctly refused to attend the rehearsals of any of the new pieces before she left Bombay.

When Miss Corlass arrived in Calcutta she attended the first rehearsal of "The Night Birds." There was a good deal of controversy as to what actually happened at that rehearsal. After reading extracts from the correspondence between the parties on the subject of the rehearsal of the part of Ilka, and the plaintiff's refusal to attend on the ground that the music of Ilka was beyond her range, Mr. Garth said that the correspondence spoke for itself, and he did not want any amendment of the pleadings. The issue was perfectly plain. Mr. Bandmann was in this position, namely, that the plaintiff had admittedly committed a breach of her agreement. If it could be justified under the peculiar circumstances of the case, it might not, in the opinion of the court, amount to a breach of the agreement, but a breach on the face of it, it undoubtedly was. She was not justified in saying that she would not attend the rehearsals of "The Night Birds" at all.

When the case was opened Mr. Garth had listened somewhat anxiously as to what the plaintiff's case would be. The case made by Mr. Norton on behalf of the plaintiff was that however "The Night Birds" was altered and the music was cut, she was justified in saying that she would not play it. That came to this absurd position. The part of Ilka was a soubrette part, so far as the libretto was concerned, and suppose at the rehearsal the management had said, "We want you to say these words, we want you to act this part, and not sing a note," was she justified in refusing to act the part? Mr. Garth submitted that she was not. She was not justified in saying she would not rehearse the part at all. In connection with that refusal Mr. Norton had said "No transposition or the elimination of any difficult passage would have mattered. She was still entitled to refuse." It was now admitted—in fact, it was admitted by Miss Corlass, Mr. Marsh, and even by Mr. Norton—that if this music of Ilka, as cut, had been given to the plaintiff to sing she would have been bound to sing it.

Mr. Norton: I guarded myself against that by saying that the "Laughing Song" could not be sung.

Mr. Garth: I certainly understood Mr. Norton to say he admitted that the music, as cut, could have been sung by the plaintiff, and she would have been bound to sing it.

Mr. Norton: She could not sing the "Laughing Song." The "Laughing Song" was not cut.

Mr. Garth: The plaintiff herself admits that if the "Laughing Song" had been altered she could have sung it. Mr. Marsh says he has no doubt she could have sung it better than Miss Hill did.

Continuing, Mr. Garth said they got back therefore to the real point on which this case depended, namely, what was the plaintiff asked to do? Was it true that she was asked to sing the Ilka music from cover to cover? Counsel submitted upon the correspondence and upon the probabilities, assuming her account of that interview at the rehearsal to be perfectly true—she had no justification whatever for saying that she was asked to sing the Ilka music from cover to cover, and there was no evidence whatever of it. What were the facts? She had never yet been asked to sing from cover to cover a piece played by the Bandmann Company. Every piece played by the Bandmann Company had been cut. "The Night Birds" was a difficult piece, and the Bandmann Company had not sung the music from cover to cover in far easier pieces. According to the plaintiff herself, the second act alone of "The Night Birds" was gone through at the rehearsal. What justification, therefore, had she for saying that she was asked to sing this music from cover to cover? If there had been any misunderstanding of opinion as to that, one would have expected the plaintiff in her letter to have said "You are talking nonsense. Not only is the 'Laughing Song' above my range, but also the music in the first and third acts." Did she say so? Not one single word. All that she said was "All the Ilka music is beyond me." Even taking the whole of that to be true, it did not justify any artiste in saying, "I will not attend and discuss the matter."

Mr. Justice Chaudhuri: In the second letter from the plaintiff she speaks of "all the Ilka music."

Mr. Garth: That may mean all the Ilka music she was asked to sing.

Mr. Justice Chaudhuri: The words are "all the Ilka music."

Mr. Garth: Yes.

Mr. Justice Chaudhuri: The management referred to only one song. She says "all the Ilka music," which means more than one.

Mr. Garth: I say the natural interpretation of that letter is "all you have asked me to sing is beyond me."

Mr. Justice Chaudhuri: She has not expressed it in that way.

Continuing, Mr. Garth said that he would now deal with the evidence of the expert, Mr. Alec Marsh, and "the leg mutton." (Laughter). Mr. Marsh said that "The Night Birds" ought not to be played in Calcutta unless they got the London cast. That was a perfectly ludicrous statement. The only result of that would be that there would never be any theatrical company in Calcutta. It was impossible to bring out a London company with their salaries of 200 guineas a week. Then Mr. Marsh said that it was better not to have any performance at all. In connection with that, Mr. Garth could only say that if people in Calcutta who wanted to learn singing said unless they could have the best professors from Paris or London they would not learn singing, where would Mr. Marsh be (laughter). Mr. Marsh next said he considered it a fraud upon the public to say that "The Night Birds" was a London production. Was Mr. Marsh aware that every principal company in England announced every piece they play as a London production? Did Mr. Marsh expect that Miss Lily Elsie, for instance, played in every piece staged by every principal company? Mr. Marsh next admitted that he went to see Mr. Bandmann's company and quite enjoyed himself, and that the performance was a marvel. That was before Mr. Marsh was asked to give evidence in this case. How did Mr. Marsh reconcile that with his evidence here now? It was admitted that Mr. Bandmann's company was not up to the London standard, but the artistes had to do the best they could. In fact, Mr. Marsh had to admit at the end of his evidence that Miss Corlass could sing the music better than Miss Hill did. It was abundantly clear that this was a part Miss Corlass could have sung as cut. In this particular piece it was cut to suit Miss Hill's voice.

Counsel next referred to the dispute between the plaintiff and Mr. Coyne, and said the plaintiff complained of Mr. Coyne's studied discourtesy and hostile attitude. However, she now admitted that so far from being studiously discourteous, Mr. Coyne was studiously courteous. Studied politeness was not studied discourtesy. Her complaint in regard to this was obviously enormously exaggerated. It was very important to see this which was running through the whole of her case here. What she said might be put in this way, "I insist on having some other manager than Mr. Coyne. I used to be the principal performer in this company as long as my husband was the manager. I intend to do what I please now. I don't intend to submit to any discipline at the hands of the present manager. Though the manager is polite to me, I think his manner is one of studied discourtesy, and I will not have this manager at all." In her letter to Mr. Bandmann she says: "If your manager had treated me in a proper manner this would never have occurred." That was the sting of the whole thing. She herself got at the back of her head, not that she could not sing this music of Ilka—she was quite prepared to try and sing the music of Ilka to meet the management in every way—but that she was not prepared to do it as long as Mr. Coyne was manager, her idea being that she had been grossly insulted by him. There was nothing at all except the incident at Manila. Because the chorus went wrong at Manila, the plaintiff took it upon herself to sing four or five bars ahead. Mr. Coyne saw that it was making confusion worst confounded; he knew it was for the musical director to put them right, and he pressed her wrist and said "shut up," or something of the kind. Mr. Coyne frankly admitted that he was brusque. He (Mr. Garth) had some experience of stage management. (Laughter.) If that was the ordinary mode of conduct of a stage manager in the East, where one had to contend with, among other things, the heat, then Mr. Coyne was more of an angel than a devil. (Laughter).

Mr. Justice Chaudhuri: What you are concerned with is what was the temper of her mind?

Mr. Garth: Yes.

Counsel then dealt with the rehearsal of December 3.

Mr. Justice Chaudhuri: If an artiste refuses to rehearse, what is the penalty?

Mr. Garth: Dismissal.

Continuing, Mr. Garth asked was it probable they would only rehearse the second act? It had been suggested that the defence witnesses had lied in favour of Mr. Bandmann. What interest had all these people to come here and lie for Mr. Bandmann? He did not know whether Mr. Norton was going to suggest that an actor were necessarily a vagabond. It was thought so in the seventeenth century (laughter), but they had got beyond that now. The plaintiff had not suggested that. The mere fact that these witnesses were engaged by Mr. Bandmann did not suggest that they would come into court to give false evidence on his behalf. This was a matter which did not concern the interests or pockets of these four witnesses. Their story was consistent with the probabilities of the case, while the story of the plaintiff was not. After that rehearsal there was a certain correspondence, which counsel suggested, corroborated Mr. Coyne and Mr. Stamford very much. In conclusion Mr. Garth said that the part of Ilka as cut could have been sung by the plaintiff, and she was bound to sing it. Under the circumstances Mr. Bandmann was justified in dismissing her.

Turning to the question of damages, Mr. Garth said the plaintiff had stated that in consequence of this case she could not get any employment in the meantime. The plaintiff ought to have made efforts to get employment. It was not necessary for her to have remained there as she could have given evidence on commission, if necessary. The calculation of these damages left out of count the fact that she was entitled to be maintained by this agreement. So far as this case was concerned, they had no evidence, of any sort, of her having made any effort to get any engagement either here or anywhere in India. She was entitled to no salary as long as she was travelling.

Mr. Justice Chaudhuri: She was entitled to salary only during the acting parts?

Mr. Garth: Yes.

Mr. Norton then addressed the court on behalf of Miss Corlass. He said the first question he would ask his lordship to decide was what was the contract? The contract in the main was contained in the written document which came into being on March 30 last at Colombo. According to the terms of that contract the plaintiff was entitled to call upon Mr. Bandmann to justify his dismissal of her. The onus was clearly upon Mr. Bandmann. He had to justify his dismissal of her.

Under the contract Miss Corlass was engaged as the principal soubrette, the contract did not specify what a soubrette was. Before he went to the contract, he would draw his lordship's attention to what it was the plaintiff said took place at Colombo. Before the contract there were certain negotiations between Mr. Bandmann and sometimes Mr. and Mrs. Major and sometimes Mr. Major or Mrs. Major singly. Those negotiations, though they did not form part of the contract, had been covered by the subsequent contract. Further evidence having been heard, judgment was reserved.

GREEK DRAMA AND THE DANCE.

Modern performances of Greek tragedy in English, which yearly grow more frequent, are usually successful in leaving an impression of the dramatic force and strength of the play, writes G. Warre Cornish in the "Fortnightly Review," but they seldom succeed in making the chorus convincing. Some good choruses have been given, especially by the Bedford College for Women, in London, but even these cannot be said quite to have come within the range of lucid and intelligible art, when taken in connection with the rest of the drama. The best chorus that has yet been done was perhaps that in the performance of "Iphigenia in Taurus," given last spring by Mrs. Granville Barker at the Kingsway Theatre; here there were moments when the real meaning of the art seemed to have returned, but they were only moments. To write anything new on the subject of Greek tragedy as an art is an undertaking of some risk. But this article is rendered possible, and even necessary, by the great growth that has taken place recently in our sense of the possibilities of the art of the dance, and especially of its dramatic significance. It is true that these still remain for the most part only possibilities, in spite of the great things the Russian Ballet has shown us. But we are being educated to expect greater things of the dance in the future. Noverre, "the Shakespeare of the Dance," as Mr. Toye calls him in "The Fortnightly" of December, believed that the dance was pre-eminently suitable for the performance of tragedy, and he himself produced many dramas, including one by Corneille, in ballet form. He was a great believer in the dance of the ancients, saying that "we are as mere children in comparison with them, and our movements are mechanical and faulty, devoid of significance, movement, and vitality."

It is, of course, well known that Greek drama arose out of choric song and dance, and that this continued to form part of it in its greatest days. It is not generally seen, however, to what an extent its great qualities may have been dependont on the Greek dance-art and technique. The Greeks did not arrive at their results by mere inspiration. They achieved nothing in the air, but procured their effects with sureness and certainty through a perfect mastery and development of technique. Dancing was, perhaps, the most characteristic and most generally practised of all the Greek arts, and Greek dancing was inseparable from imitation of some kind, from the expression in some form of a dramatic idea. It depicted and portrayed in lively, artistic, arresting manner, feeling, emotion, incident of every kind. I shall endeavour to trace the presence of this art of the dance in a number of instances from Greek tragedy, beginning first of all with some of the choruses of Euripides.

In these instances I do not, of course, claim to be describing the manner in which the choruses in Athens rendered these dances. We know little about the ancient art of orchesis, the rhythmic, pantomimic expression through gesture and motion of character and incident. In later times it developed into one of the most marvellous and sensitive arts that has ever been. Lucian says that the "Orchesis" of the Athenians was a simpler and less developed art than that which he describes in his remarkable treatise, but it was the same art at an earlier and a different and a more purely Greek stage. It was the art through which the dancer, as Aristotle says, performed his imitations through the medium of rhythmic gesture only; "by the rhythms of his attitudes he may represent men's characters as well as what they do and suffer." This is the same pantomimic art, found also from earliest days in Italy, which spread so universally over the Græco-Roman world in later times, and had such subtle developments. There was nothing which it could not express. Every emotion and incident of life was rendered rhythmically to the accompaniment of music, with much play of the hands, the whole body mutely conveying the ideas of the dancer. All the stories of mythology were danced in this way. The tragedies were danced; the madness of Ajax, the self-blinding of Œdipus, the sufferings of Prometheus, the murder of Agamemnon, and so on, were all presented as pantomimic dance, not without words, but the chief art lay in the orchesis, the expression of ideas through dancing. The phrases "to dance a part" and "to act a part," are used interchangeably by Lucian in the same sentence. Although this later development of the art is to be distinguished from the tragic orchesis of earlier times, both were essentially mimetic or dramatic. In later times the art was developed and exhibited more as a single separate art in itself, whilst in earlier tragedy it seems to have been essentially subordinate to music and the dramatic conception of the whole play. But it is a complete mistake to imagine that the Emmelela, the tragic mode in dancing, was merely a grave and stately measure trodden to the pipe or lyre. Its name, which also means musical fitness or correctness, probably shows its special and organic relationship to music, as a mode distinct from the comic, pyrrhic, and other mimetic modes. But it must be realised that in tragedy both dancing and music, according to Aristotle, aimed at reproducing "men's characters, emotions, and actions." To moderns least of all should this seem a difficult idea, at a time when there is nothing which music cannot express. The association of music with the dancing of character, and with dramatic dance-schemes, is an easy and obvious one, whether for ancient or modern days. I repeat that I do not claim in any way to suggest how these schemes were originally danced, but I do claim that Greek drama is full of instances of the art of orchesis, which are traceable and evident, and that nothing could be more fruitful for the modern advancement of the art of the dance than an attempt to reconstruct some of them.

One of the easiest and most beautiful designs is the return of Electra from the well, when she is met by the maidens who wish her to put away her sorrow, and to join their revels. In Euripides' play Electra is wedded to a herdsman, in whose cottage she lives. The scene shows on the one hand the single sorrowing Princess in her poverty and fallen fortunes, returning with her pitcher to the cottage, on the other hand the gaily dressed maidens, bent on holiday. The design is a perfect representation of Grief. It shows the endeavour of the maidens to get her to forego her mourning, and her refusal to be comforted. Such a scene, though it contains a sung dialogue, is not meant to be acted, but to be danced, in time to music. This is shown by the metric construction with its strophe and antistrophe, which implies both music and rhythmical motion. It is also shown by the words. These are in the elaborate lyric style, which is wholly foreign to any sort of realistic imitation of action, but which exactly suit an ideal presentation of Electra's return from the well, which portrays the princess at her lowly and self-imposed task, sorrowfully urging herself to its punctual fulfilment.

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NEW THEATRE, WORCESTER. THE
NEW THEATRE, WORCESTER.
NEW THEATRE, WORCESTER. FOLLOWING
NEW THEATRE, WORCESTER.
NEW THEATRE, WORCESTER. DATES.
NEW THEATRE, WORCESTER.
NEW THEATRE, WORCESTER.
NEW THEATRE, WORCESTER.
Vacant, May 5, Aug. 18, 25, Sept. 15, 22, onward, with exceptions.

EMPIRE, WORCESTER.
Pictures and Bijou Vaudeville.
(Arrangements complete.)

THEATRE ROYAL, TONYPANDY.
Early Spring Vacancies.

NEW THEATRE, BARRY.
Early Spring Vacancies.

KING'S ELECTRIC THEATRE, BARRY.
Pictures and Bijou Vaudeville.
(Arrangements complete.)

KING'S THEATRE, GAINSBOROUGH.
Early Spring Vacancies.

Wanted, Large Theatre to produce "Cinderella" Pantomime next Season.
Wanted, to Let, on Royalty, for Stock Season or Tour, several Important Dramas, including "The Prairie Flower," "Our British Empire," &c., &c.
All communications to
Arthur Carlton, Ravenscourt, Worcester.

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
Lessee and Manager, Mr. Hugh Robertson.
WANTED, First-class Attraction for April 7, and the three nights commencing April 21. Bookings for spring, 1913, include: "Brewster's Millions," "The Queen Mother," F. R. Benson Co., "The Arcadians," "Babes in the Wood," "Cinderella," "The Glad Eye," "The Chocolate Soldier," "The Silver King," "Man and Superman," "The Girl in the Train," "The Speckled Band," "Hindle Wakes," and "The Count of Luxembourg." Applications for dates, Hugh Robertson, T.R., Jarrow.

WANTED, First-class Attractions only.
T.R., DUBLIN, April 28 (?).
G.T., DUBLIN, May 19 (?).
O.H., BELFAST.
May 19, 26 (?).
O.H., CORK, May 5 (?), Aug. 4, 11.
G.T., SWANSEA, May 19, June 16, 23, 30.
G.T., SOUTHAMPTON, July 7.
T.R., BOURNEMOUTH.
P.P.T., BRIGHTON, April 14 (?), 21, 28, May 5.
HIPPO., DARLINGTON, good twice-nightly Drama, new to Darlington, July 21 (?).
Apply, The Fredk. Mouillot Offices,
1, King-street, Covent Garden, W.C.

METROPOLE, GLASGOW, LTD.
WANTED, Dramatic Successes,
June 16 (?), Dec. 22,
and
various, 1914.
Arthur Jefferson, 132, Charing Cross-rd., London. Wires: "Aitenev Ox, London." 'Phone: Regent 1480.

GAIETY, DUNDEE.
WANTED, Twice-nightly Dramas, May 19, 26, June 2, 16, and various, onward.
Address (re dates only), Arthur Jefferson, 132, Charing Cross-road, London.

SHAKESPEARE THEATRE, LIVERPOOL.
SHAKESPEARE THEATRE, LIVERPOOL.
WANTED, Powerful Attractions,
Powerful Attractions,
for
Weeks of April 28 and May 5.
Wire or write to
W. W. KELLY,
New Theatre Royal, Birkenhead.

THEATRE ROYAL, PLYMOUTH.
WANTED, Wanted, Wanted,
April 14,
April 14,
April 14,
April 21,
April 21,
April 21,
Address, J. M. Glover, Drury Lane Theatre.

OPERETTA HOUSE, CLACTON-ON-SEA.
WANTED, First-class Attractions.
Only Vacant Dates,
July 21, Sept. 18 (3 nights), 22.

THEATRE ROYAL, STRATFORD, E.
WANTED, Strong Dramatic Attractions, new to Stratford.
April 7, May 12, June 16, 30,
July 14, 21, 28, Aug. 4, 11, 25.
A. E. ABRAHAMS,
73, Romford-road, Stratford, E.

WANTED, Wanted, High-class Companies, April 7, Tunbridge Wells.
Also April 14, T. Wells and Folkestone (3 each).
April 21, Fulham, Eastbourne.
April 28, Folkestone, Hastings.
Apply, H. W. Roland, Coronet Theatre, W.

GRAND THEATRE, RHYL.
WANTED, First-class Attractions, Whit week, July 14, 24, and Sept. 22.
Address, Chas. M. Julian, Manager.
March 10, H.M.O.H., Blackpool.

WANTED, for the Prince of Wales Theatre, Salford, First-class Companies for April 7 (?), 14, and on, including Whit week. Address, E. B. Goulden.

WANTED, High-class Attractions, March 31, April 7, 14 (?), 21, and 28. Bookings include: "Hindle Wakes," "The Barrier," "Leah Kleschna," "Edged Tools," "Arcadians," "House in Order," "What Happened to Jones," &c., &c. Wire or write, Frank Wolsey, Lighthouse Pavilion, Hoylake, Cheshire.

WHITEHALL THEATRE, EAST GRINSTEAD.
WANTED, for Vacant Dates in April, May, &c., Musical Comedy and Comedy Companies.
Address, Cecil Barth, The Managers' Club, 5, Wardour-street, W.

BRIXTON THEATRE, S.W.
WANTED, Attraction, May 5, 19, 26, and on. Fredk. Melville, Lyceum Theatre, W.C.

GRAND THEATRE, FALKIRK.
WANTED, Companies; one of the most up-to-date Theatres in Scotland; new electrical installation throughout; big stage, will take largest production travelling; 10th year of success, and business excellent; holding capacity over 2,000.
For few remaining dates, Autumn and Spring, 1914.
Apply H. W. Ebbutt, Grand Theatre, Falkirk.

NEW CENTURY THEATRE, MOTHERWELL.
WANTED, strong Dramatic Attractions, twice-nightly, May 5 (?), 19, 26, June 9, and various Autumn and Spring, 1914. Full particulars, John A. Walker.

METROPOLE THEATRE, BOOTLE.
WANTED, First-class Attractions for April 28 and May 26.
Vacant Owing to Obliging Managers.

COMPANIES WANTED.

THEATRE ROYAL, BRIGHTON.
WANTED, First-class Company for May 5. Unexpectedly vacant.
Address, Lawson Lambert, as above.

SEVEN PROGRESSIVE THEATRES.
WANTED, High-class Companies.
CORONET THEATRE, LONDON, W.
May 12, 19, June 2, 23.
FULHAM THEATRE, S.W.
April 21, onwards.
DEVONSHIRE PARK T., EASTBOURNE.
April 21, May 5 (3), 26, June dates.
GAIETY THEATRE, HASTINGS.
April 28, May 19, June 2, 9, 16.
PLEASURE GARDENS, FOLKESTONE.
April 16 (3), 21 (3), 28, May 8 (3), June 5 (3), 9, 16.
OPERA HOUSE, TUNBRIDGE WELLS.
April 7, 14 (3), 28, May 5.
LYCEUM THEATRE, IPSWICH.
April 28, May 5 (3), 19, 29 (3), June 2.
Apply, H. W. Rowland, Coronet Theatre, W.

MORTON POWELL THEATRES.
WANTED, Wanted, Powerful Plays.
BRITANNIA THEATRE, LONDON.
March 31, April 14, 21.
BORDESLEY PALACE, BIRMINGHAM.
June 30, July 7, 14, 21.
QUEEN'S THEATRE, FARNWORTH.
April 7, 14, 21.
Morton Powell, Britannia Theatre, London.

WANTED, Pretoria, Okehampton; holds 300 (main line, Exeter-Plymouth); scenery, piano, electric light; 65 per cent. to 80 per cent. Tel. address, "Vide," Okehampton.

GRAND THEATRE, CROYDON.
Now Booking for next Autumn.
Only a few vacant dates.
WANTED, Good, Sound Attractions.
Apply to B. Blaiberg, 18, Ironmonger-lane, London, E.C.,
or to Ernest Archer, Grand Theatre, Croydon.

WANTED, Wanted, Companies.
OPERA HOUSE, WORKINGTON.
April 14, 21, May 12.
GRAND THEATRE, LANCASTER.
April 28, May 5, and 19.
Stanley Rogers,
Theatre Royal, North Shields.

WANTED, Twice-nightly High-class Attractions, for the Grand Theatre, Oldham, September, onwards, with exceptions.
Also
Twice-nightly Pantomimes,
Xmas and New Year weeks.
Address, E. Dottridge, 50, Union-street, Oldham.

PALACE PIER, ST. LEONARD.
WANTED, First-class Theatrical Companies.
For vacant dates apply to Elvey Thomas, General Manager.

STANLEY, DURHAM, ROYAL, LIMITED.
WANTED, Big Attractions, April 28, and on, with exceptions.
NOTICE TO MANAGERS, &c.
To avoid misunderstanding it should be known that Stanley and South Moor are practically joined together, and under the same Urban Council, therefore must be considered as one town. The T.R., Stanley, is run on good lines (once nightly). Capable of any production. The best only entertained.
All communications to Mark H. Lindon.

CHIPPENHAM, WILTS.
NEELD PUBLIC HALL.
WANTED, Good Musical or Dramatic Companies, one night or two nights (Friday and Saturday). Accommodation, 800. Good dressing and ante rooms. Apply, Secretary.

THEATRES WANTED.

"THE MONK AND THE WOMAN."
WANTED, March 31, April 7, May 5, 12, and on.
Fredk. Melville, Lyceum Theatre, W.C.

"DRIVEN FROM HOME."
WANTED, March 24, Aug. 4, 18, &c.
Andrew Melville, Empire T., Holloway, N.

Alexandre Dumas' Masterpiece,
"MONTE CRISTO,"
from the New Princes Theatre, W.C.
The entire production carried.
WANTED, Sept. 1, 8, Andrew Emm.
Princes Theatre, W.C.

"A ROYAL DIVORCE."
"A ROYAL DIVORCE."
"A ROYAL DIVORCE."
WANTED, Wanted, Wanted, Wanted,
for this Phenomenal Attraction,
Weeks of May 26 and June 9.
Weeks of May 26 and June 9.
Wire or write to
W. W. Kelly, New Theatre Royal, Birkenhead.

"UNCLE TOM'S CABIN."
WANTED, Theatres or Halls, April 14, 28. Now booking autumn.
Big company. Full chorus.
Real negro specialities.
All the special scenery and printing.
Charles Harrington,
Alexandra Theatre, Belfast.

"EAST LYNNE."
WANTED, Theatres, March 27, 28, 29, May 12, June 2, 23, 30, July 28, Aug. 4, 11, 25, Sept. 22, 29, Oct. 13. various on.
J. Pitt-Hardacre,
Theatre Royal, Peterborough.

J. W. CORDINER AND HARRY RICHARDSON'S COMPANY.
"THE COLOMBO GIRL."
By Wilfred Carr.
Music by Harry Richardson.
WANTED, April 14, 21, 28.
All communications, J. W. Cordiner.
March 24, St. George's Hall, Falmouth.

"THE PRIVATE SECRETARY."
EUGENE C. STAFFORD'S No. 1 CO.
WANTED, First-class Theatres for above, July 7, 14, 21, Seaside; Sept. 1, 15, 22, 29, North, and onwards. Letters, Stafford, 23, Russell-square, Brighton.

"THE DUST OF EGYPT" and "AFTER THE OPERA."
WANTED, Dates, June 9 (?), Aug. 4 (?), 18, Sept. 1, 22, Oct. 20, 27. George Waters, D.P.T., Eastbourne.

"THE 10.30 DOWN EXPRESS."
WANTED, April 28, between Plymouth and Canning Town, May 19, to precede Hammersmith and Elephant.
Horace Stanley, Queen's, Dublin (two weeks).

Francis Laidler's Great Comedy Success,
"THE PRIDE OF BYZANTIA."
WANTED, Theatre or Variety Theatre (twice nightly preferred) for April 21.
A Modern Pantomime.
Seven Scenes. Gorgeous Costumes.
A Magnificent Production.
Striking Plant of Special Printing.
Francis Laidler, Prince's Theatre, Bradford.

"DAN, THE OUTLAW."
WANTED, for this successful Irish Drama, April 28, May 5, 19. Herbert Shelley, 70, Talgarth-road, London, W.

THEATRES WANTED.

ARTHUR HINTON AND LEILA ZILLWOOD COMPANIES.
The Original and Best.
A Column of Winners.
Good Wine Needs no Bush.

"A CLEVER IMPOSTOR,"
"A CLEVER IMPOSTOR,"
By Miss Emma Litchfield.

Success!!!
Success!!!
Success!!!
Verdict—Great Success.
If in doubt, refer to
Mr. Wentworth Croke.

Copy of unsolicited letter received from Mr. Wentworth Croke.
Lyric Opera House,
Hammersmith, W.
Just a hurried line to congratulate you most heartily on your production here last night of a "Clever Impostor." It is a good show in every way; very well acted, and staged in the way that one now associates with your management. Wishing you all the success you deserve.
Enough said.

Everything travelled, including a Horse.

WANTED, Wanted, Wanted,
May 5 and 12 (?).
May 5 and 12 (?).
May 5 and 12 (?).
May 5 and 12 (?).
May 5 and 12 (?).
May 5 and 12 (?).
Fast Booking the Autumn.
Fast Booking the Autumn.
Fast Booking the Autumn.

"HIS INDIAN WIFE."
"HIS INDIAN WIFE."
By Miss Emma Litchfield.

WANTED THEATRES,
WANTED THEATRES,
WANTED THEATRES,
WANTED THEATRES,
April 21,
April 21,
April 21,
April 21,
May 5, 26,
May 5, 26,
May 5, 26,
May 5, 26,
June 2, 9, 16,
June 2, 9, 16,
June 2, 9, 16,
June 2, 9, 16,
and onwards.
and onwards.

"KING OF THE GIPSIES."
"KING OF THE GIPSIES."
By Miss Emma Litchfield.

WANTED, THEATRES,
WANTED, THEATRES,
WANTED, THEATRES,
WANTED, THEATRES,
Aug. 4,
Aug. 4,
Aug. 4,
Sept. 1, 15, 22,
Sept. 1, 15, 22,
Sept. 1, 15, 22,
Sept. 1, 15, 22,
Oct. 13,
Oct. 13,
Oct. 13,
Oct. 13,
Dec. 15, 22.
Dec. 15, 22.
Dec. 15, 22.
Dec. 15, 22.
Re Dates,
Mr. G. MORETON-WILLIAMS,
Holmdene, 3, River Bank, Hampton Court,
Telephone: 1,732, Kingston-on-Thames.

"ALLAH'S ORCHARD."
"ALLAH'S ORCHARD."
By Miss Emma Litchfield.

WANTED, BIG THEATRES,
WANTED, BIG THEATRES,
WANTED, BIG THEATRES
May 19, 26,
May 19, 26,
June 2, onwards.
June 2, onwards.
June 2, onwards.
Autumn nearly Filled.
The Ideal Twice-Nightly Attraction.
This is without doubt the finest Spectacular production ever attempted beyond the precincts of the West-End.
Costumes, Scenery, and General Mounting Unsurpassed.
Bevy of Beautiful Women.
Musical Director.
In brief, absolutely the last word in Up-to-date Enterprise.
Managers delighted.
Thanks to Mr. C. W. Poole for contracts for all his South Wales Theatres after seeing show.
Managers please note that owing to the enormous success of "Allah's Orchard," this play will be Toured right through the summer.
Those with Vacant Dates please communicate for this very Strong Attraction.
Messrs. Hinton and Zillwood wish to assure Managers that "Allah's Orchard" is THE Success of 1913.
If you see it in a Hinton and Zillwood Advertisement, it is so.
Re dates,
ARTHUR HINTON
THEATRE ROYAL, STOCKPORT.

THEATRES WANTED.

MORTON POWELL'S ENTERPRISES.
WANTED, Wanted, Wanted, Dates,
"BROUGHT TO RUIN,"
May 12, 19.
Morton Powell, Britannia Theatre, London, N.

"GIRL WITHOUT A HOME."
WANTED, Wanted, Wanted, Dates,
This Strong Attraction,
Aug. 4, 11, 18.
Morton Powell, Britannia Theatre, London, N.

"GIRL'S TEMPTATION."
WANTED, Wanted, Wanted, Dates,
This Powerful Play,
March 31, April 7.
Morton Powell, Britannia Theatre, London, N.

"TWO LITTLE VAGABONDS."
WANTED, Wanted, Wanted, Dates,
April 7, 14.
Morton Powell, Britannia Theatre, London, N.

"MILL GIRL TO MILLIONAIRESS."
WANTED, Wanted, Wanted, Dates,
April 7, 14, 21.
Morton Powell, Britannia Theatre, London, N.

MR. BULMER'S ENTERPRISES.
"THE GIRL WHO WENT ASTRAY."
"SENTENCED FOR LIFE."
"WHEN WOMAN HATES."
"DEADWOOD DICK."
"THE TYRANT."
"THE PRICE OF HER SOUL."
"FOR AULD LANG SYNE."
"THE HOUR OF HER TRIUMPH."
"A MODERN MAGDALEN."
"MAN AND HIS PARAMOUR."
"WIFE OR MISTRESS?"
"THE GIRL FROM LEICESTER SQUARE."
WANTED, Theatre for Stock Season.
Theatre for Stock Season.
FRED. BULMER,
Managers' Club, 5, Wardour-street, London, W.

"DIANA OF DOBSON'S."
WANTED, First-class Theatres, March 31, April 21, 28, May 5. Entire actual Kingsway Theatre production. Bookings include all principal provincial and suburban theatres.
H. V. Neilson. To-day, Coronet Theatre, W.
March 17, Grand, Hull.

"WITNESS FOR DEFENCE." "THE THIEF."
WANTED, May 26 (between Buxton, Yarmouth), June 23, on (follow Liverpool).
Weathersby's Agency, 3, Bedford-st., W.C.

"IMPORTANCE OF BEING EARNEST."
WANTED, immediate dates (follow Marlborough, King's, Crystal Palace, Maidstone, T.R., Plymouth. Weathersby, 3, Bedford-st., W.C.

"NICK CARTER, DETECTIVE."
"NICK CARTER, DETECTIVE."
"NICK CARTER, DETECTIVE."
WANTED, April 7, Aug. 4, Sept. 1, and onwards; also Xmas.
"IN A MAN'S POWER."
Wanted, May 26 and June 9.
J. Forbes Knowles, T.R., Leicester (return).

"THE WALLS OF JERICHO."
Entire Production Carried.
Once or Twice Nightly.
WANTED, April 7 and 14; First-class Theatres only.
Other plays if desired.
Ernest E. Norris,
Theatre Royal, Bradford.

"MAN TO MAN."
EDWARD LLOYD AND CLIFFORD BOWN'S CO.
WANTED, April 21, 28, Whit., Sept. 8.
Edward Lloyd, Palace Theatre, Rochdale.

MR. MARCUS DRAPER'S COMPANY.
"THE ETERNAL CITY."
"THE CHRISTIAN."
WANTED, First-class Theatre, Midlands, Lancs, or Yorks, April 28, April 28, April 28.
Also possibly May 26, June 2, 9, Aug. 4.
Marcus Draper, wire to-day, Strand Palace Hotel, W.C. Next, Victoria Theatre, Kettering.

"THE LIARS." "MRS. DANE'S DEFENCE."
By Henry Arthur Jones.
Also Two One-act Plays by Harold Chapin, from the Court Theatre, London.
WANTED, Whit, and various, onwards.
Millar Anderson, Managers' Club, 5, Wardour-street, W.

HERBERT FULLER'S PLAYS AND TOURS.
"AS YOUR HAIR GROWS WHITER."
WANTED, April 28, May 5, June 2, 9, 16, 23, July 21, 28, Aug. 25, and various on.
"MOTHERLESS."
June 16, 23, July 21, 28, Aug. 4, 11, 25.
Pantomime.
Production date, &c. Cast of 50. Olympia, Coalville. Next, A.T., Stourbridge.

WANTED, First-class Theatres,
"PASSERS-BY,"
Sept. 1, 15, Oct. 30 (3 nights), Nov. 3, 17.
North and Midland.
"THE BALKAN PRINCESS,"
with actual London Production,
Sept. 1.
Lancs. or Yorks.
Apply, Leslie Moreton,
1 and 2, King-street, Covent Garden, W.C.

George N. Ballanger's Co.,
"KING OF THE WILD WEST."
"KING OF THE WILD WEST."
"KING OF THE WILD WEST."
YOUNG BUFFALO and CAROLINE MAY BLANEY.
WANTED, Sept. 8, 15, 22, Oct. 13, Nov. 10, 17, 24.
Communications to
Frank Mundill.
This and next, T.R., Bristol.

HARRY BRISTOW and MAY FORDE'S "I DEFY THE WORLD."
WANTED, Good Theatre, April 7. Wire, March 24, Queen's T., Farnworth, Lancs.

"THE BLACKGUARD OF THE QUEEN'S REGIMENT."
Star Cast.
WANTED, Wanted, April 28, 28, 28.
E. Hill-Mitchelson.
"Woodside," Blawith.

"A GIRL'S GOOD LUCK."
"A GIRL'S GOOD LUCK."
"A GIRL'S GOOD LUCK."
By Charles Darrell.
WANTED, Wanted, Wanted,
Aug. 4, 11, 25,
Sept. 1, 8, 15,
Oct. 6, Nov. 3, 24, South.
E. L. Garside, Theatre Royal, Scarborough.

"THE SLAVE GIRL." Business booming.
WANTED, Good Theatres and Halls, Sept. 22, Oct. 6, Nov. 17, 24, and Spring. Address, T. E. Ward, Junction Theatre, Manchester.

MADGE CRICHTON in "ANN."
WANTED, April 7, May 5 (three nights), 19, June 2, Aug. 4.
Haldane Crichton, 52, Westbourne-gardens, Hove.

ALFRED DENVILLE'S PRODUCTION OF "THE MIRACLE."
"THE MIRACLE."
WANTED, Wanted, Wanted, Theatres,
April 14,
April 21.
Between Liverpool (Olympia) and Birmingham (P.O.W.).
Arthur Jefferson, 132, Charing Cross-rd., London.
Wires: "Aitenev Ox, London."

THEATRES WANTED.

MR. and MRS. F. G. KIMBERLEY'S COS.
MR. and MRS. F. G. KIMBERLEY'S COS.
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MR. and MRS. F. G. KIMBERLEY'S COS.
MR. and MRS. F. G. KIMBERLEY'S COS.

THE PRAIRIE OUTLAW.

By Mrs. F. G. Kimberley.

Two Companies on Tour: Both of equal strength.

This play has far surpassed all expectations.

The Scenery guaranteed most beautiful.

The finest Indian and Ranch Dresses ever toured.

Fast Booking Autumn Both Companies.

North Company,
Vacant Aug. 11, 18, Oct. 20, 27, Xmas.

South Company,
Vacant Aug. 11, 18, Nov. 24, onwards.

THE WILD GIRL OF THE FOREST.

By Mrs. F. G. Kimberley.

Few Autumn Dates.
All New Scenery and Costumes on order for Autumn Tour.

Special Cast being engaged.

WAS SHE TO BLAME?

By Mrs. F. G. Kimberley.

Vacant May 19, 26, July 21, 28, few Autumn.

HER PATH OF SORROW.

By Mrs. F. G. Kimberley.

Vacant May 26, July 21, 28, Aug. 18, Sept. 1.
Fast Booking Autumn.

This play being sent out with very Special Company and scenery, and will be a great Moneymaker.

A NEW PRODUCTION.

By Mrs. F. G. Kimberley.

An Australian piece. Title to be known later. Produced at Junction, Manchester, Aug. 18, with all Mr. Broadhead's Theatres to follow. This play will be the Tenth Production with Mr. Broadhead. This speaks for itself. Thanks to Mr. Broadhead, also Mr. Coulson (South Shields), Mr. Rowe (Palace, Newcastle), Mr. Batty (Stockton) for contracts.

Only vacant dates, Nov. 10, 17, Dec. 8.
Xmas and New Year settled.

THE BOY DETECTIVE.

By Mrs. F. G. Kimberley.

Mr. and Mrs. Lyndon produce same Whit week, King's, Longsight,
and it will be the Greatest Success they have toured.

THE COLLIER'S LASS.

By Mrs. F. G. Kimberley.

Absolutely guaranteed to be the greatest success on the road to-day.

Two Companies on tour and doing phenomenal business.

Few Dates vacant this Autumn.
Toured by J. Newton Cowling.

HER SECRET LOVER.

By Mrs. F. G. Kimberley.

Produced four years ago, and has been one of the best moneymakers ever toured.
Fast Booking a good Summer Tour.
Apply, for dates, J. Newton Cowling.

THEATRE ROYAL, WOLVERHAMPTON.

Lessee, F. G. Kimberley.

The popular Dramatic House of the Town. A First-class Theatre. Business improving yearly.
Vacant, April 28, May 5.

PLAYS TO LET FOR STOCK.

"WHY DID SHE RUN AWAY?"

"HER SECRET LOVER" (certai towns).

"THE POWER OF THE KING."

"A SOLDIER'S HONOUR,"

"A SISTER'S SIN."

All by Mrs. F. G. Kimberley.

"TWO LITTLE DRUMMER BOYS,"

By Walter Howard.

AUSTRALIAN AND FOREIGN RIGHTS TO SELL OF SEVERAL PIECES.

Managers, don't be afraid to book Mrs. F. G. Kimberley's Plays.

They are doing the business.

Refer! Refer!

Write,
F. G. KIMBERLEY,
THEATRE ROYAL, WOLVERHAMPTON.

THEATRES WANTED.

GORE OUSELEY'S PRODUCTIONS.
WANTED, Wanted, Wanted, Dates.
"AUTUMN MANŒUVRES."
Oct. 6.
GORE OUSELEY, 50, Rupert-street, W.

WANTED, Wanted, Wanted, Dates.
"THE CINGALEE."
May 19 (to follow Rochdale).
GORE OUSELEY, 50, Rupert-street, W.

"ANN."
MISS MADGE CRICHTON IN THE TITLE ROLE.
WANTED, Wanted, Wanted, Dates.
GORE OUSELEY, 50, Rupert-street, W., or HALDANE CRICHTON, 4, Park-place, S.W.

"THE GOLD DIGGERS;
OR, THE BROKEN TRAIL."
WANTED, Wanted, Wanted, Dates.
May 19 (to precede T.R., Stratford).
GORE OUSELEY, 50, Rupert-street, W.

"A SULTAN FOR A NIGHT;
OR, TURKISH DELIGHT."
A Musical Comedy Sketch.
WANTED, Wanted, Wanted, Dates.
Production, Grand, Fulham, Easter Week.
GORE OUSELEY, 50, Rupert-street, W.
'Phone, Regent 2286. Wires, "Ouseley, London."
E. P. MORGAN, General Manager.

MR. AND MRS. HARRY LYNDON'S TOURS.
"THE PET OF THE RANCH."
By Mrs. F. G. Kimberley.

WANTED, April 28, May 5 and 12, for this great Play, guaranteed the finest mounted, dressed, and acted drama touring. A play that appeals to all classes. A heart-gripping story. A real pay-box attraction. Refer any manager visited, including Mr. Percy Broadhead, Mr. Leon Salberg, Mr. T. W. Rowe, Mr. Ernest Dottridge, Mr. W. D. Forsdike, Mr. McLeoad Loader, Mr. F. W. Warden, Mr. Geo. Morton, Mr. Arthur Jefferson, &c., &c. Unique advertising, and the finest plant of printing on the road.

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Harry Lyndon, Alexandra T., Widnes.
Next, Court Theatre, Bacup.

MR. BRANDON THOMAS'S COMPANY,
"CHARLEY'S AUNT."
WANTED, First-class Theatres, May 26 (Suburbs or Midlands).
Address, The Managers' Club, 5, Wardour-st., W.

"THE SORROWS OF SATAN"
and
"NANA, THE RAGE OF PARIS."
WANTED, April 7, 14, Whit week.
Once or Twice Nightly.

Fifth Date at T.R., Belfast.
Playing Good Friday.

Receipts Beating Last Visit.
A Most Eloquent Advertisement.

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Mar. 24, CENTURY THEATRE, MOTHERWELL.

FRANK BERTRAM'S COMPANIES.
THE GREAT MORMON PLAY,
"THROUGH DEATH VALLEY."
WANTED, Wanted, May 12, and on.
"THE WHITE SLAVE TRAFFIC."
(Fully Copyrighted and Protected Last Autumn.)
Wanted, May 26 and June 9 (South).
Address, Bertram, 5, Gilmore-road, Lewisham, S.E.

ARTISTES WANTED.

ALEXANDER MARSH SHAKESPEAREAN TOUR.
WANTED, Tall Gentleman, for small, responsible parts; open April 7; rehearse March 31; must be at present or until recently member of a Shakespearean company or useless to apply. Photo., full particulars. Address, Albert Cavanah, New Theatre Royal, Castleford.

FORBES RUSSELL'S CO.,
"PRISONER OF ZENDA."
WANTED, Tall Character Juvenile, for Hentzau; Light Comedy Gent. for Fritz. Apply, with photo, full particulars, and rock bottom terms, to A. Gibbons, Lyceum, Ipswich.

WANTED, Known, Lessons in Singing, Pianoforte, Accompaniment, Coaching, Musical Comedy, &c.; evening lessons given; rapid progress assured; many years' varied experience; pupils visited. M. Taylor, 18, Foley-street, W.

WANTED, Dramatic Artistes who experience difficulty in obtaining copies of "The Era" at any of Messrs. Smith and Son's Bookstalls to kindly communicate with the Publisher, "The Era" Buildings, 5, Tavistock-street, Strand, W.C.

MISCELLANEOUS.

WANTED, Theatrical Showman as Assistant-Manager. Applications and particulars, Pickard, Panopticon, Glasgow.

WANTED, immediately, a Film Selector, for well-known picture palace circuit; shorthand and typist preferred. All particulars to Box 4,491, c/o "The Era," 5, Tavistock-street, Strand, W.C.

WANTED, at once, Foreman Billposter, high-ladder man. Must be well up in contract work. Good opening for a sober, reliable man. Apply, J. Young and Sons, Billposters, Ltd., Perth.

WANTED, Doorsman and Billposter; tall, energetic, and sober; at once.
Pickard, Glasgow.

WANTED, Clerk, male or female, for Theatrical Manager's office; shorthand-typist essential. Pickard, Glasgow.

WANTED, Re-engagement, by practical Variety Stage Manager; a man who understands his business; now working West-End Theatre. Box 4,260, "The Era."

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WANTED, First-class Leader,
Three First Violins,
Solo Cornet,
from May 5 till Oct. 6; seaside; good salaries for first-class performers; references. State age, &c., to Box 4,494, "The Era."

WANTED, Violinist (Leader); overture and high-class music; experience essential; evenings only, 7 to 11. Apply, Saturday, after 3 o'clock, Putney Bridge Cinematograph Theatre, Putney Bridge, S.W.

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LONDON COUNTY ASYLUM, COLNEY HATCH, NEW SOUTHGATE, N.
WANTED, MUSICIAN ATTENDANTS. Must be good performers on the bombardon and string bass. Candidates must be single, aged 22 to 35 years. Wages, £31 a year for six months, then, if satisfactory, rising to £33 a year, with board, lodging, washing, and uniform; and subsequently by £1 annually to £43 a year. Special payments for band practices and performances. Attendants are pensionable under the Asylums Officers' Superannuation Act, 1909. Daily leave (subject to convenience of service) 8 p.m. to 10 p.m.; weekly leave, one whole day and half day per week. Annual leave for first fifteen months (after nine months' service), six days; the following twelve months, twelve days; each successive twelve months, fourteen days. Forms of application, with particulars of service, can be obtained from the Medical Superintendent, Colney Hatch Asylum, New Southgate, N.

FALMOUTH,
ST. GEORGE'S HALL.
WANTED, to open March 24, First-class First Violin; must be thoroughly experienced in variety and pictures; twice nightly. Age, references, salary. Harold R. Woodward, General Manager.

WANTED, Violinists, 'Cellists, Pianists, and Double Bass Players, for Royal Mail Liners. Apply to Enos Greene, 205, Fordwych-road, Cricklewood, N.W.

PAVILION, NEWCASTLE-ON-TYNE.
First-class Varieties.
WANTED, to open Monday, March 31, 2nd Violin, 'Cello, and Oboe; must be competent men. Age, refs., and terms to A. E. Brackwell, Musical-Director.

WANTED, First-class Violinist for small band; thoroughly experienced in drama and variety. Lowest terms, latest references, Lindon, T.R., Stanley, Durham.

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LORD JOHN SANGER, LTD.
WANTED, Cornet, join at once Monday, Windsor; Tuesday, High Wycombe; Wed., Aylesbury. Address, Musical-Director, Sanger's Circus.

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WANTED, Musicians; Cornets, Violins, Pianists, 'Cellists, Clarinets, &c. All must be thoroughly used to Pictures and Varieties. Good sight readers. Good family band may write in. Long permanent engagements to the right people. Photos, terms, references.
Pitt, 37, St. Mary-street, Cardiff.

ROYAL PARKS BAND.
HYDE PARK. SEASON 1913.
WANTED, for Twenty Weeks, commencing Sunday, April 27, Good E flat Alto Saxophone. Apply, by letter, to Charles Godfrey, Junior, Musical-Director, 15, Wiltshire-road, Brixton, S.W.
All other instruments already engaged.

WANTED, for the Tenting Season, Euphonium and Trombone Player; a good drawing act that can be done in circus ring.
Also Good Knockabout Comedian or O'gust.
All letters addressed,
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PALACE THEATRE, MAIDSTONE.
WANTED, Trombone; open March 31; used to Varieties. Lowest terms to C. J. Lomas, Mus. Dir.

WANTED, Good 'Cello Player, to commence Monday, March 31: must be steady. References and terms to J. Southworth, Hippodrome, Southampton.

WANTED, Known, 'Cellist (virtuoso) wishes to meet first-class Pianist for Combined practice. Write, W. T. M., c/o Gould's, 54, New Oxford-street, W.C.

ABERYSTWYTH MUNICIPAL ORCHESTRA.
WANTED, Musicians (must be first-class), June 16 till Sept. 27 (inclusive); twice daily. Reference, stating age, lowest terms. J. H. Rowe, Musical-Director, Glencairn, North-parade, Aberystwyth.

WANTED, Players for the St. Annes-on-the-Sea Municipal Military Band, all Instruments. Season, July 20 to Aug. 30, inclusive
Two Performances Daily,
including Sundays.

Apply, stating terms and references, to
T. Lightbown,
Musical-Director,
St. Andrew's-road North,
St. Annes-on-the-Sea

WANTED, Musicians, before accepting engagements at Newcastle-on-Tyne, Whitley Bay, and Tynemouth, to communicate with A. Stuart, 35, Grainger-st. East, Newcastle-on-Tyne; South Shields and North Shields, 48, Mowbray-rd., S. Shields; Roker and Sunderland, J. Murgatroyd, 103, Ward-st., Sunderland.

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WANTED, Engagement, Musical Director, Violinist and Pianist, late Conductor Palace, Southampton; Coliseum, Whitley Bay; &c.; thoroughly experienced, good library. Conductor, 27, North-gardens, Brighton.

WANTED Re-engagement by smart Musical-Director (Piano and Violin), 15 years' experience, extensive library, very highest references. Box 4,493, "The Era."

WANTED, Engagement, Pictures or Music Hall Orchestra, as 1st Violin; can open at once.
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WANTED, Engagement, by Lady Violinist, late of Empire Hotel Orchestra, Bath; at present Leader Ladies' Orchestra, Waterloo-road Picture House, Blackpool. Violinist, 42, Alexandra-road, Blackpool.

WANTED, Engagement by Violinist; experienced all lines, except grand opera; good references.—J. Wynn Minshall, 12, Park-rd, Walkden, Manchester.

WANTED, Engagement, Violinist-Pianist; highest references; Hotels, Municipal Orchestras; thoroughly experienced. Violinist-Pianist, 27, North-gardens, Brighton.

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WANTED, Engagement, for England and the Continent, for
MADAME STOCKHAM'S
ENGLISH LADIES' ORCHESTRA.

The ensemble comprises the world-famed
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Two Vocalists, and Soloists on Violin, 'Cello, Flute and Piccolo, Trombone and Cornet.

10 to 20 Artistes.

This Orchestra is now fulfilling a four months' engagement at the Karseboom, Amsterdam.

Free July 1, onwards.

Apply, Karseboom, Amsterdam.

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WANTED, by Bassoon, Engagement. Experienced man. Good refs.
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L. Langford, 62, High-street, Plaistow, E.

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Address, Oboe, 12, Newcastle-street, E. Greenwich.

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WANTED, Engagement by Organist-Pianist. Disengaged every evening. Four years' Cinema experience. Organist, 11, Church-road, Acton.

WANTED, Engagement, as Pianist and Organist, at Picture Theatre; one or two days weekly; good performer. Address, Composer, Box 4,443, "The Era."

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WANTED, Known, to Picture Theatres, Mme. Walter can supply Ladies' or Gentlemen's Bands.
All experienced performers and picture players. 29, Southampton-st., Fitzroy-sq., London.

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WANTED, Known, Imperial Ladies' Orchestras, Vocalists, Bells, &c.; established 1890. Directress, Mme. Nellie Baker, 114, Woodlands-road, Ilford. 'Phone, 877 Ilford.

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WANTED, Known, Strebelle Ladies Orchestra; first-class Soloists and Vocalists; large repertoire; dis. for home or Continental engagements; also good quartette. Harbour House, Margate.

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WANTED, by the Cardiff Cinema Orchestra, five performers; two years' excellent testimonial. At liberty March 31. Only high-class cinema or hotels entertained. Apply, Herr Rauscher, 7, Parton-street, Southampton-row, London, W.C.

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C. Hebblethwaite, Hon. Sec.

WANTED, Circus Acts. Quote terms in first letter.
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WANTED, Circus Directors and Managers of Gardens and Outdoor Amusements to Know
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Direct from the Grand Cirque, Paris, who are specially engaged at the Alexandra Palace, London, for the Easter Holiday Grand Programme to Appear in Six Great Riding Acts, including their grand new up-to-date Three-horse Act. The latest novelty before the English public.
Note: Through misunderstanding
THE ROYAL OHMYS
will be at liberty for the summer season, for Circus, Ring, or Stage, or can find full circus company. Address,
THE ROYAL OHMYS,
Circus, Alexandra Palace, London.

WANTED Known Rolla the World's Highest Slack Rope Artiste; at liberty for galas, &c. Alexandra Palace, London.

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MIDDLESBROUGH.
WANTED, Wanted, Wanted,
Strong Tops for March 31 and onwards.
Share or Certainty.
Nothing Too Big.
All communications to
W. K. Chatto, Manager,
Empire,
Middlesbrough.

NEW THEATRE, WORCESTER.
WANTED, Big Star Attractions, on salary, or to find complete programme on share.
Arthur Carlton, New Theatre, Worcester.

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WANTED, Artistes, Specialities, and Novelties, for immediate and future dates. T. C. Rawes, Proprietor.

WANTED, for Monday, onwards, Star Specialities, Comediennes, Sisters, and drawing Topliners. Four weeks certain. Pickard, Trongate, Glasgow.

PALACE, SUNDERLAND.
WANTED, for March 31, Startling Attractions, really Funny Pantomime Acts, Comedy Acrobatic Troupes, Mystic Novelties, and anything calculated to make the people talk; also acts of every description for the following dates:—April 21 and 28, May 5, 12, onward (with exceptions). Address, with lowest terms, to Manager, Palace, Sunderland.

WANTED, Big Tops, shares or salary; Artistes all lines, March 31, onwards (Glossop barred). General Manager, Palace Company, Ltd., Woolley Bridge, Hollingworth, near Manchester.

WANTED, Big Tops, shares or salary, Artistes all lines, April 7, onwards. Can offer 10 weeks, journeys short. Kennedy Circuit, Empire, Smethwick.

WANTED, Wanted, Wanted,
Immediate Dates, Good Acts,
Big Tops (share or salary),
Sensational Novelties, July, onwards.
Fullest particulars,
Geo. Zalva's Agency,
2, St. George's-road,
Gt. Yarmouth.

WANTED, Big Specialities, Tops and Bottoms; acts with names and pictorials; for immediate and future dates. Lowest terms, full list of bookings, lithos, &c., to Drury and Aldridge, Variety Agents, 55, Cowcaddens-street, Glasgow. Tel. No., Douglas 375.

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WANTED, good Vocalists, Musicians, and Acts for Concerts, Pictures, and Music Halls. London and Provincial Agency, 49, Goldsmith-street, Nottingham.

WANTED, a Young Comic Knockabout Gymnastic Tumbler for First-class Act (no amateur); state age, height, weight, and tricks in first letter; also photo, which will be returned; long engagement to a suitable reliable man. Apply, Knockabout, Box 4,486, "The Era."

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WANTED, Known, all Communications should be addressed to W. T. Simmons, Managing-Director, Palace Theatre, Reading.

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MUSIC HALL ARTISTES' WANTS

WANTED, Wanted, Monday next, Bu-Val, The Happy Dutchman (Concertina). C/o Fortune, 63, Gellatly-street, Dundee.

WANTED, March 31, and onwards, Ombler, the One-Man Minstrel Show. Wire, Empire, Motherwell, N.B.

WANTED, March 24 and 31, the Carlsen Trio. Com., Humpsti Bumpsti Trampoline Act. Splendid Stage Set. Own scenery. Big comedy top. Sure success. Wire, c/o Karim, 102, Cambridge-st., Glasgow.

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ALFRED WELLESLEY,
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"UNCLE'S COURTSHIP."

WANTED, March 31, between Empire, Sheffield, and Empire, Newcastle.
And April 14, precede Edinburgh. Booked into 1915 by Moss, Stoll, De Frece, Barrasford, Gibbons, Syndicate, &c.
Three Artistes. Runs 18 minutes.
To-day, Palace, Westcliff-on-Sea (Top).
March 24, Empire, Sheffield.

WANTED, Known, Agnes Molteno, in "Dolly and a Coach" and "Fairy Princess." March 24, Hip., Coventry. Wanted, March 31, April 21, 28, May 5, 26, on. 48, Coldharbour-lane, Camberwell.

WANTED, March 31, by Marie Earle and Company (8 people), Big Rag-time Scena. March 24, Topping Bill, Royal Hippodrome, Dover.

WANTED, by Miss Gabrielle Hope, Novelty Musician, Dates, onwards. Perm., 24, Perran-road, Tulse Hill.

WANTED, Wanted Wanted.
April 14 and 21,
April 14 and 21,
by
RICH TAYLOR.
RICH TAYLOR.
RICH TAYLOR.
The Whistling Ventriloquist.
This, Dover King's Hall; next, Chesterfield Hippo. Letters, &c., as above.
Agents, Messrs. De Frece and Edelsten.

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WANTED, Wanted, Pierrot Troupe.

The Newcastle
(Co. Down, Ireland)
Amusements Committee
require
a First-rate Troupe
for Season.

Must have Six Instrumentalists.

D. Curran,
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President, George Green.

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at the
Black Lion Hotel, Salford,
at 2.30 in the afternoon.
Important Business on the Agenda.
T. Horne,
Secretary.

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BLACKPOOL.

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WANTED, Penny-in-the-Slot Working Models. Full particulars,
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WANTED, Distorting Mirrors. State quantity and lowest price.
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WANTED, to Let, temporarily, Shop, for Auction Sales; main street of Doncaster; rent £6 per week. Alfred Stubbs, Askern, Doncaster.

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John Hart's Production of
"DICK WHITTINGTON."
Just concluded a most successful run at Theatre Royal, Manchester.

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Apply, Edmonstone Shirra.

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WANTED, one-act Play, for amateurs; short, powerful cast, two men, two women.

Mrs. Paget Steavenson, Hurworth, Darlington.

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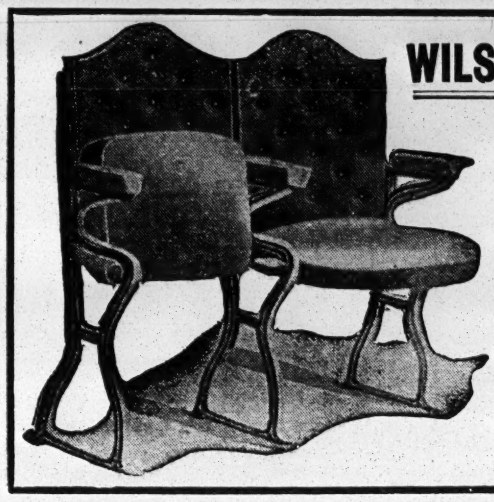

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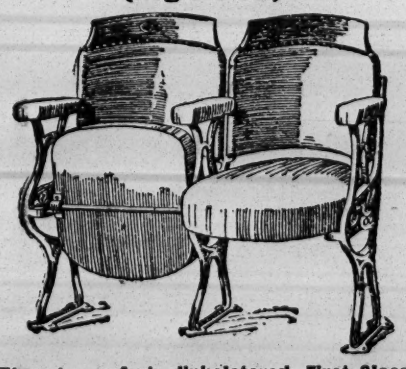

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M.H.A.R.A.

and

VARIETY ARTISTES' BENEVOLENT FUND,
18, CHARING CROSS-ROAD, W.C.

NOTICE.

The Secretary desires the addresses of the following members:—Costello and Freeman, The Mowatts, Wellman, Lydia Neilson, Montes and Welma, Retford and Walsh, J. W. Knowles, Madge Northcote, Jack and Ted Lenford, Alice Wyatt, Dan Gregory, and Stanley Howard. Will any member knowing the addresses of the above kindly communicate with the Secretary?

"At the risk of being considered ungallant, I must express the opinion that the average lady ventriloquist is not very convincing, the difference in the voices being so slight. The best I have yet heard to overcome this defect is Miss Josephine Langley, who has been appearing at the Leeds City Varieties this week. Her 'boy's' voice is full and deep as the youth of fifteen whose voice is breaking, and her other voices are quite distinct in pitch and intonation. It is altogether a clever performance. She learned the art by mimicking her brother, who was a successful ventriloquist, now retired from the stage, and has been at it since twelve years of age, though she has only been two years on the halls."—"Yorkshire Post," Dec. 31, 1912.

JOSEPHINE LANGLEY,
The New Lancashire Lady Ventriloquist.
Several Tours Broadhead, V.T. Controlling Coy., Stoll, Coliseum, London Syndicate, and for every independent Hall away from the Tours. Fully Booked from Jan. 1, 1912, till Dec. 7, 1914. All contracts by my Sole Agent:
WILL DALTON
March 24, HIPPO., LIVERPOOL. W.D.

AMALGAMATED MUSICIANS' UNION.

MR. ASKWITH'S :: AWARD ::

January 26th, 1911.

PRICE TWOPENCE.

"The Era" Offices, 5, Tavistock-street, Strand, London, W.C.

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(founded by "The Terriers," 1896)
now removed to 53, ALEXANDRA-ROAD, GIPSY-HILL, S.E., adjacent to Gipsy Hill Station. A delightfully situated suburban residence.
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President, MR. WALTER DE FRECE.
Chairman and Treasurer,
MR. HARRY BARNARD.
J. SPARROW, Secretary.
The Committee meet at 69, Kennington-road, the first and third Friday in every month at 3.30 to consider applications for admittance to the Home.

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Licensee . . . CHAS. GULLIVER.
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SANDY McNAB
AND COMPANY, in a Farcical Absurdity, entitled
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Harmonizing Duettists and Expert Dancers
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TRIBES' PRINTING WORKS, 108, ALBION-ROAD, STOKE NEWINGTON, N.

NOTE.—I have just broken all records at BIRMINGHAM, LIVERPOOL, HIPPO., BALHAM, BRISTOL, NOTTINGHAM, The BEDFORD, SUNDERLAND, WEST HARTLEPOOL, S. SHIELDS, Theatre, DARWEN, £400.

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Telephone: 1050 & 1051 GERRARD. *[INTERVIEWS BY APPOINTMENT ONLY.]* Telegrams: "TWIGSOME, LONDON."

CALLS FOR MONDAY, MARCH 24, 1913.

THE LONDON HIPPODROME.

Rehearsal at 10 a.m. for:—

"Hullo, Rag-time!" Johnson Clark, Four Arconis, Rudinoff, Bioscope, Hong Fong.

EMPIRE, FINSBURY PARK.

Rehearsal at 1 p.m. for:—

Alberta Flahey and Tenor, The Falcons, "Hullo, Rag-time!" Sam Mayo, Bioscope, Ida Barr.

EMPIRE, NEW CROSS.

Rehearsal at 1 p.m. for:—

Wheeler & Berkeley, Harry Halsey, Laurie Howard, George Formby, Ethel Newman, Mike S. Whallen, Bioscope, Jennie & Joe, Willuhn Trio, Rachel Lowe.

BROADWAY T., NEW CROSS.

Rehearsal at 12 noon for:—

"The Apple of Eden."

ALEXANDRA THEATRE, STOKE NEWINGTON.

Rehearsal at 11 a.m. for:—

Tom & Neil, Harry Blake, Jean Alexandra, Pictures.

EMPIRE, CARDIFF.

Rehearsal at 2 p.m. for:—

James Fawn, John & Mae Burke, Max Erard's "Silver Wedding," Jimmy Learmouth & Co., Ernie Mayne, Bioscope, Betty Boden, Haig & Novel, Arthur Melrose.

EMPIRE, SWANSEA.

Rehearsal at 2 p.m. for:—

The Trilbys, Herbert Rule, Bioscope, Ike & Will Scott Six Ceylons, Arthur Prince, Chas. Cardow, The Rawsons, George Rae.

EMPIRE, NEWPORT.

Rehearsal at 2 p.m. for:—

Sisters Finney, Thora, George Mozart, Toft & Tate, Elise Malpass, The Two Tomboys, Bioscope, The Neslos, Little Ganty.

PANOPTICON, CARDIFF.

Rehearsal at 3 p.m. for:—

Baker & Bunn, Ethelle, Pictures.

OLYMPIA, CARDIFF.

Rehearsal at 12 noon for:—

Godfrey James, Kitty Prince, Pictures.

EMPIRE, NOTTINGHAM.

Rehearsal at 1 p.m. for:—

Robins Collier Trio, Miller Bros., Gwennie Llewellyn, O'Gorman Bros., "Arms and the Girl," Bioscope, Dick Tubb, Julian Ross, Jessie Buckle.

EMPIRE THEATRE, GLASGOW.

Rehearsal at 12 noon for:—

S. W. Wyndham, Bioscope, Bert Harrow, Daisy Dormer. Crystal & Saville, Fred Tallman, Reynolds & Donegan, Three Orleans, J. H. Scotland.

COLISEUM, GLASGOW.

Rehearsal at 12 noon for:—

Arthur Sutcliffe, Downes & Langford, Bioscope, Woody & Wells, Walter Lambert, The Real Rag-timers, the Brennans, Fred Hastings, Paulham Team.

GRAND THEATRE, GLASGOW.

Rehearsal at 12 noon for;—

"The Fatal Wedding."

GRAND, BIRMINGHAM.

Rehearsal at 1 p.m. for:—

Edwin Lawrence, Lane & O'Donnell, Jen Latona, Corn & Yorkey, Albert Chevalier, Four Rays, Bioscope, Wullie Walker, Stewart & Fergusson.

NEW PALACE, SUMMERHILL, BIRMINGHAM.

Rehearsal at 12 noon for:—

Harry Emeric, T. Jardine Ellis, Mme. Van Earle's Three Juveniles, Pictures.

Artistes in the Midlands wishing to submit trials for their acts should apply to the manager of this theatre.

EMPIRE PALACE, BIRMINGHAM.

Rehearsal at 1 p.m. for:—

Lotto, Lilo, and Otto, Motley Four, Ernie Garner, Three Melbournes, Will Gardner, "This is the Business," Bioscope, Gracie Graham, Nellie Burt, Russell & Held.

Notice to Artistes.

The management invite artistes engaged in Birmingham to take advantage of the handsome and high-class lounge which has recently opened adjoining the Empire Theatre, and under the same management. All facilities are provided for correspondence, &c.

EMPIRE PALACE, LIVERPOOL.

Rehearsal at 1 p.m. for:—

Anna Eva Fay, Ermakov, Harry Claff and Ed. E. Ford's Co., including Ed. E. Forde, Eliss Seebach, Nelson Jackson, Eddy Martyn, Bioscope, Halma.

OLYMPIA, LIVERPOOL.

Rehearsal at 1 p.m. for:—

A. D. Robbins, Francis Letty, Clarke & Mostol, Karno's Co., including Albert Bruno, Daisy Taylor, Alec Kendall, Bioscope, Thorpe & Coe, Luis Alvarez.

EMPIRE PALACE, LEEDS.

Rehearsal at 2 p.m. for:—

Master Garnett, Ted Fox, Louie Tracey, Austen Temple, Victoria Monks, The Craggs, Bioscope, The Whittakers, Columbia Trio, Donal McDougal.

PALACE THEATRE, HULL.

Rehearsal at 2 p.m. for:—

Jack Smiles, Paulastos, Maggie Benson, Eugene Stratton, Will Van Allen, George Newburn, Park's Eton Boys, Bioscope, Lloyd Morgan.

EMPIRE PALACE, SHEFFIELD.

Rehearsal at 1 p.m. for:—

Johnson & Bert, Alfred Wellesley & Co., La Pia, George French, Ruth Lytton, G. H. Chirgwin, Bioscope, Jenny Castelle, Cecile Russell, Clifford Morgan.

EMPIRE THEATRE, BRADFORD.

Rehearsal at 2 p.m. for:—

Gladys Mavius, Stein-Esthor Trio, Four Vandykes, Two Bobs, Lily Lena, Bioscope, Talbot & Pearce, Reg Bolton, Harry Lamore, Arthur Young.

EMPIRE, NEWCASTLE-ON-TYNE.

Resident-Director: Mr. Richard Thornton.

Rehearsal at 2 p.m. for:—

Phil Percival. Lily Burnand, Bissett & Scott, Wille Bros., "The Eternal Waltz," Bioscope, Fred Keeton, Elsie Bower.

EMPIRE THEATRE, EDINBURGH.

Rehearsal at 1 p.m. for:—

Harry Grey, Marie Santoi, Frank Powell, Chas. Austin & Co., Yorke & Adams, Green & Wood, Thornton & Wagner, Bioscope, Olive Armidale, Cromo & Hamilton.

EMPIRE, STRATFORD.

Rehearsal at 1 p.m. for:—

James Godden, Ethel Loftus, Dale & O'Malley, Three Prestons, Herbert Darnley's Company, including Jay Laurier, Phil Ray, Peter & Potts, Bioscope, Rhoda Paul, Wild, Willie & West.

The following are booked in conjunction with the above:

EMPIRE, SUNDERLAND.

Managing-Director: Mr. Richard Thornton.

Rehearsal at 12 noon for:—

Sammy Shields, Chass Lewis, Burley & Burley, Florrie Forde, Jack & Evelyn, Pat, Doris & Avice, Somanoff & Sonia, &c.

Artistes are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

EMPIRE, WEST HARTLEPOOL.

Managing-Director: Mr. Richard Thornton.

Rehearsal at 12 noon for:—

The Four Kemptons, Metz & Whittle, Dorothy Millar, Albert Rees.

Artistes are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

EMPIRE PALACE, S. SHIELDS.

Rehearsal at 1 p.m. for:—

The Melody Makers, Daunton-Shaw Troupe, Jack Marks, Daisy Sloan, Rosie Sylvester, Spiegler Quintette, The Shentons

Artistes are requested to send all Bill Matter for this Hall Direct to Empire Theatre, Sunderland.

EMPIRE THEATRE, DUBLIN.

Rehearsal at 12.30 p.m. for:—

Fred Conquest & Co., Pictures, Sisters Durham, Molly McCarthy, Rexhart, Thomas Cullen, Chevalier & Riege, Molly Newall, Joe Cookson & Camile.

EMPIRE THEATRE, BELFAST.

Rehearsal at 1 p.m. for:—

Hal Bert, Poole's "Loss of the Titanic," Pictures, Kitty Emson.

HER MAJESTY'S, WALSALL.

Rehearsal at 12 noon for:—

Stock Company.

IMPERIAL HALL, WALSALL.

Rehearsal at 12 noon for;—

Picture Entertainment, Illustrated Songs, &c.

GRAND PICTURE HOUSE, WALSALL.

Picture Entertainment.

GRAND THEATRE, NOTTINGHAM.

Rehearsal at 12 noon for:—

"Sexton Blake."

These Calls are communicated by the Management for the information of Artistes WITHOUT PREJUDICE.

IMPORTANT NOTICE TO ARTISTES AND AGENTS.—When an artiste or act, having previously played on the Moss' Empire Tour, is re-engaged for further dates, the Contracts will be sent to the agent who negotiated the last engagement—unless notice has been received from the artiste that this is not desired. It is therefore important that should artistes change their agents, notification in writing be immediately sent to Moss' Empires, Ltd., stating through whom they desire their business transacted.

PLEASE NOTE.—NO DEPUTIES WILL BE ACCEPTED AT REHEARSALS. ANY ARTISTES ABSENTING THEMSELVES WILL BE LIABLE TO HAVE THEIR CONTRACTS CANCELLED.

SPECIAL PROVISION HAS BEEN MADE AT EACH THEATRE FOR THE EXHIBITION OF LOOSE PHOTOGRAPHS. ARTISTES ARE REQUESTED TO SUPPLY THESE TO THE MANAGER ON REACHING THE THEATRE, AND THEY WILL BE RETURNED IN GOOD CONDITION AT THE END OF THE WEEK

RE APPLICATIONS FOR ENGAGEMENTS.—All applications by either Artistes or their Agents must be made to the Head Office. Lowest terms must be stated, and distinction made between salaries required for larger and smaller towns. Vacant dates should be stated. If a list of existing bookings be sent, it will render selection easier. **SILENCE, A POLITE NEGATIVE.** To avoid confusion Artistes employing Agents should accredit one only at one time to do their business.

BOOKING DEPARTMENT.—This department is now under the supervision of Mr. Ernest Wighton.

EMPIRE THEATRE, SOUTH SHIELDS.—Artistes and Agents wishing to submit TRIALS for their Acts in the North should apply to the Manager, as Matinees are held every Wednesday for that purpose.

N.B.—MR. FRANK ALLEN or MR. ERNEST WIGHTON can be seen by appointment on all matters arising out of the above, and for the discussion of entirely new Numbers.

INSTRUCTIONS TO ARTISTES.—Artistes must have at least Fourteen Band Parts for English Orchestrations, and Seventeen Band Parts for Foreign Orchestrations. Matter of Bill, Blocks, and Specimens of Pictorials FOR THE ABOVE THEATRES must be sent to Head Offices, at above address, THREE WEEKS before Opening, failing which Artistes will run the risk of having their engagements cancelled. IMPORTANT.—Artistes must forward Copies of Songs to the STAGE DEPARTMENT, ABOVE ADDRESS, TWO WEEKS previous to Opening, with Assignments for same, which will be returned. Artistes are requested to note carefully that the clause in their contracts relating to rehearsals will in future be strictly enforced. Artistes' Scenery, Properties, &c., MUST be fireproofed in accordance with the regulations of the Licensing Authorities. ARTISTES WILL CLEARLY UNDERSTAND THAT THEIR BUSINESS MUST BE FREE FROM ALL VULGARITY.

IMPORTANT.—All sketches produced at the above theatres must be licensed by the Lord Chamberlain. A complete copy of the script of every sketch as licensed, with a copy of the Lord Chamberlain's licence, must be sent to the Head Office twenty-one days at least before the performance of the sketch at any of the above Theatres.

No order or contract for goods or services must be accepted for any of the foregoing theatres except upon receipt of an Official Form, issued from the London Offices, and signed by either Mr. Frank Allen (the Managing Director) or Mr. N. Pallister (the Business Manager), otherwise the Company concerned will not be responsible for same, and will refuse payment In special cases, where goods are required at once, suppliers must look to the individual placing the order, who will be personally liable, unless an official confirmatory order, signed as above, is received within forty-eight hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the London Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss of or damage to any MSS., Songs, &c., submitted for consideration.

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Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, March 24, 1913.

LONDON PAVILION.
Rehearsal at 12.

Ernest C. Rolls' Company, "Ragmania"; Jock McKay, the McNaughtons, Ernest Shand, Ouida Macdermott, Elsie Faye and Co., Julian Mack, the Gothams, Victoria Campbell, Rich and Rich, Billie Butt, Bowman and Morton, Lloyd and Lane, M. Richardini Troupe, the Dayton Family.

TIVOLI.
Rehearsal at 12.

George Fromby, Williams and Ayer, Anthony Ellis's Co., "Stolen Fruit," Coakley, Hanvey and Dunlevy, Tom Stuart, Joseph Davis, the Fitzroys, Harry Herbert, Peggy Pryde, Zigeuner Quartette, Mark Leslie, Marie Courtenay, Tom Foy and Co., the Meymotts.

OXFORD.
Rehearsal at 12.

Neil Kenyon, Aerial Smiths, Gus Elen, Conrad and Whidden, Tom Gott, Frank L. Gregory Troupe, George Prince, John Weil, Cissie Carlette, Walker and Lake, Leslie Stiles and Co., Josephine Davis, Frank and Free, Pyck, Tholl and Taylor, Society Quartette, France and Stewart, Martin Adeson and Co., Hanvey and Dunlevy.

METROPOLITAN.
Rehearsal at 12.45.

Alexander's Rag-time Band, Chas. T. Aldrich, Zigeuner Quartette, Peggy Pryde, Harry Webber, Dayton Family, Ernest Shand, Tom Gott, Bowman and Morton, Maudie Ford, Bioscope.

SOUTH LONDON.
Rehearsal at 12.

Cissie Lawson and Co., Seven Bramusas, Five X-Rays, Alfred Woods and Co., Millie Payne, Edie King, Tom Woottwell, Minnie Mace, Chris Baker, Little Pam, Ross and Lewis, Bioscope.

CHELSEA.
Rehearsal at 12.

Cissie Lawson and Co., the McNaughtons, Three Rascals, Stuart Cleveland and Co., Sisters Caselli, Eva Kelland, Ernest Shand, Verno and Voyce, Maudie Ford, Frank Mayo and Co., Eight Rose Girls, Bioscope.

EUSTON.
Rehearsal at 12.

Karno's Co., "Two Flats," Three Rascals, Fitz Allen, Edie King, Vere and Neldon, Ouida Macdermott, Wilfred Burnand, Chris Baker, Minnie Mace, Radford and Valentine, Bioscope.

EAST HAM.
Rehearsal at 12.

Ernest Rolls' Co., "Ragmania," Les Fields, Rowby's Show, Mona Vivian, Ernest Rees, Four Kasracs, Henri Bekker, Frank H. Fox, Mollie Seymour, Frank Sylvo, Bioscope.

WALTHAMSTOW.
Rehearsal at 1.

Walter Bird's Co., Alexandre and Hughes, Ryder Slone, Jock McKay, Bellonini, Harry Thurston, Society Quartette, Iris Banfield, Flo Esdaile, Bioscope.

TOTTENHAM.
Rehearsal at 2.

Herbert Darnley's Co., "The King they Couldn't Kill," H. M. Vernon's Co., Four Royal Scots, F. V. St. Clair, Iris Banfield, Gipsy Woolf and Co., May Fayre, Lecardo Brothers, Johnny McElroy, Bioscope.

EMPRESS, BRIXTON.
Rehearsal at 12.

Karno's "Hydro," George Ross, Harry Wenburn, Josh Clifton's Five X-Rays, the Meymotts, Lilian Barnes, Rosie Lethersole, Vere and Neldon, Alexandre and Hughes, Bioscope.

WATFORD.
Rehearsal at 1.

Leivin and Pantzer, Jean Harkness and Co., Gertrude Clark and Spencer Ward, Jessie Templeton, Mabel Woolf, Elsie Faye and Co., Bert Symmes, Bioscope.

These Calls are communicated by the Managements for the information of Artistes "without prejudice.

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MONDAY NEXT
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GRAND, CLAPHAM

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(Seven Artistes.)
Vacant—
March 24,
ON THE BEACH,
(Seven Artistes.)
Vacant—
March 24, on.
SIR FRANCIS BURNAND'S
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THE LADY OF OSTEND,
(Twelve Artistes.)
Available once or twice nightly.
(Vaudeville or Theatre.)
Vacant—
March 24, on.
Plays 1¾ to 2¼ hours.

For Vacant Dates,

Will Collins or Will Sley.

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Three people. Plays 15 to 20 minutes, full scene, properties, &c., carried.
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Chairman & Managing Director, OSWALD STOLL.
Secretary and Chief Accountant, W. S. GORDON MICHIE.
ARTISTES' DEPARTMENT; Negotiations—A. D. DAVIS; Dates—LLEWELLYN JOHNS.
Address all communications to the Managing Director.

CALLS FOR MARCH 24, 1913.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—

G. P. Huntley and Harry Grattan in "Curios," Nancy Price & Co. in "The Borstal Boy," Fragson, Daley Cooper and Mabel Lait, Footgers, Molly Wells, Barry Lupino, Kinemacolor, Gobert Belling, Lydia Yavorska & Co., Renee Mayer & Co., James A. Watts.

Please note the Continental Pitch has been adopted by the Coliseum Orchestra.

THE NEW MIDDLESEX.
Rehearsal at 11 a.m. for:—

"The Girl of My Heart," Selection, Bert Earle, Woodhouse and Wells, Bioscope, Lorna and Toots Pounds.

THE HACKNEY EMPIRE.
Rehearsal at 1 p.m. for:—

Oswald Williams, Egbert Brothers, Lydia and Amelys, Conway George, Lily Leonhard, Bioscope, Walter Aubrey, Five Petleys, Queenie Lighton, Guy Standing & Co.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12.30 p.m. for:—

Harry Tate in "Motoring," Four Amaranth Sisters, Frederick Sylvester & Co., The Great Weilands, Melt and Bray, Rene Ralph, Bioscope, Irene Dillon, Arthur Lennard, Harry Brown.

THE CHISWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—

Fred Kitchen and Co. in "Bungle's Luck," Arthur Argent and Lilian Gwynne, Juggling Nelson, Baker and Gee, Ferry Corwey, Carter Livesey, Drew and Allers, Bioscope, Lona Wayne.

WOOD GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—

Will Hay, Bioscope, Herr Doring's Pigeons, Carlisle and Wellmon, Vander Koors, Arthur F. Ward, Minnie Love, Frank Tinney, Eric Mayne & Co., Carl de Marest.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—

Olga, Elgar and Eli Hudson, Coram, Ketos, Bioscope, Crisps, Agousts, James A. Wilson, Arden and Abel.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—

Woodward's Seals, Arnold Richardson & Co., Rosie Archer, Marcus and Gartelle, Albert Le Fre, Albert Letine, The Four Wards, Bioscope, Harlequinaders.

LEICESTER FLORAL HALL.
Pictures.

BRISTOL HIPPODROME.
Rehearsal at 11 a.m. for:—

American Rag-time Octette, Bioscope, Fred Russell, Marie Novello, Vera Wootton, Fregolia, Beryl Mercer and Co., Lupino Lane, Tom Jones.

MANCHESTER HIPPODROME.
Rehearsal at 12 noon for:—

"In the Balkans," The Riegals, Helena Frederick, Bert Gilbert, Four Cheries, Dorothy Varick, Bioscope, Schwarz Brothers.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—

Ella Shields, Bella and Bijou, Macleans, Charles Norton, Lily Lister, Bioscope, Stelling and Revell, Arthur Ferriss, Cinquevalli.

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM EMPIRE.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

BAND PARTS REQUIRED.—14 different parts for English Orchestrations and 17 for Foreign Orchestrations. Bristol Hippodrome requires 20 parts, including 3 first violins and piano part for harp.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form, issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the order, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Telegraphic Address: "Broadheads, Manchester." Telephone: 5928 & 5929 City Manchester.

Artistes wishing to negotiate engagements, Agents and Managers of Touring Companies can be seen between the hours of 11 and 1 (Mondays and Saturdays excepted).

CALLS FOR MONDAY, MARCH 24, 1913.

ASHTON—Empire Hippodrome.—Frank Cass, Henry and Liezel, Radie Stuart, Angers and Escott, J. W. Winton, Eight Frolics, Baby Beattie, Markus Low & Co., Fitzmaurice and Lord's Co. **2.**

ASHTON-UNDER-LYNE—Empress Roller Rink. — Skating, Two Sessions Daily.

ASHTON-UNDER-LYNE — Pavilion Theatre.—Keir & Fairlamb, Pictures. **11.** Matinées, Monday, Tuesday, and Saturday, **2.30.**

BURY — Hippodrome. — Madame Victor Andre, Mat Morley, Four Casinos, Fred Wildon, Pictures, Sisters Grant, Gillettes, Bob and Jennie Leonard. **2.**

ECCLES — Crown Theatre. — Corman's Juveniles, Pictures. **2.**

LIVERPOOL—Pavilion Theatre.—The River Girl, Bradshaw & Brooks, Ruth Molloy, Sisters Marion, Four Tressillians, J. Llen Quin's Dogs, Harry Marlow, Jim C. Max. **2.**

MANCHESTER — Hippodrome.—McDougal at Bute Sketch Co., Oliver Conroy, Three Merry Wags, Who is He, Lewis's Mannikins, Three Stowe Bros., Lillian Carter, Romanys, Polly and Day. **2.**

MANCHESTER—Junction Theatre.—"A Lad's Love." **2.**

MANCHESTER—King's Theatre.—Cecilia Dare and Repertoire Company. **2.**

MANCHESTER—Metropole Theatre.—"Only a Mill Girl." **11.** Matinée, Monday, **2.30.**

MANCHESTER.—Osborne Theatre.—"An Indian Girl's Devotion." **2.**

MANCHESTER — Queen's Park Hippodrome.—"The Gay Gordons." **2.**

MORECAMBE—Winter Gardens.—Ada Fawn, Sisters Showell, Bernard, Pictures, Two Britons, Tim Carlisle, Bert Rayburn, Le Sines, Six Aeroplane Girls, Margaret Doris's Dogs, Musical Bentleys, Smith and Johnson, Elsie Clare, Darnell & Co., Vedras. **2.**

PRESTON — Hippodrome. — Olga Norin, Charles Coborn, Diana Hope and Monte Bayley, Three O'Connor Girls, Bert Bowden, Wilson Crook's 12th Man, Walter Stanley, Lily Morris. **11.** Matinée, Monday, **2.30.**

PRESTON—Palace Theatre.—"The Prairie Outlaw." **2.**

SALFORD — Hippodrome. — The Great White Chief. **2.** Matinée, Tuesday, **2.30.**

These calls are communicated by the Management for the information of artistes "without prejudice."

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The Dapper Dandy Boy.
March 17, Palace, Hull (middle of bill)
March 24, EMPIRE, LEEDS.
Mr. Tom Claxton.

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The World's Greatest Chorus Singer.
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Enormous Success.
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The Big-Little Girl,
Presenting New Novelty Numbers
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Enormous Success.
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This, Hippo., Woolwich; next, HIP., PUTNEY. P.A., 235, King's-road, Chelsea, S.W.

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"From Peasant to Artist."
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Australia's Representative Prima Donna.
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Terrific Success on Tour.

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"VERI 'OT TATERPLANE."

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Always something new.
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